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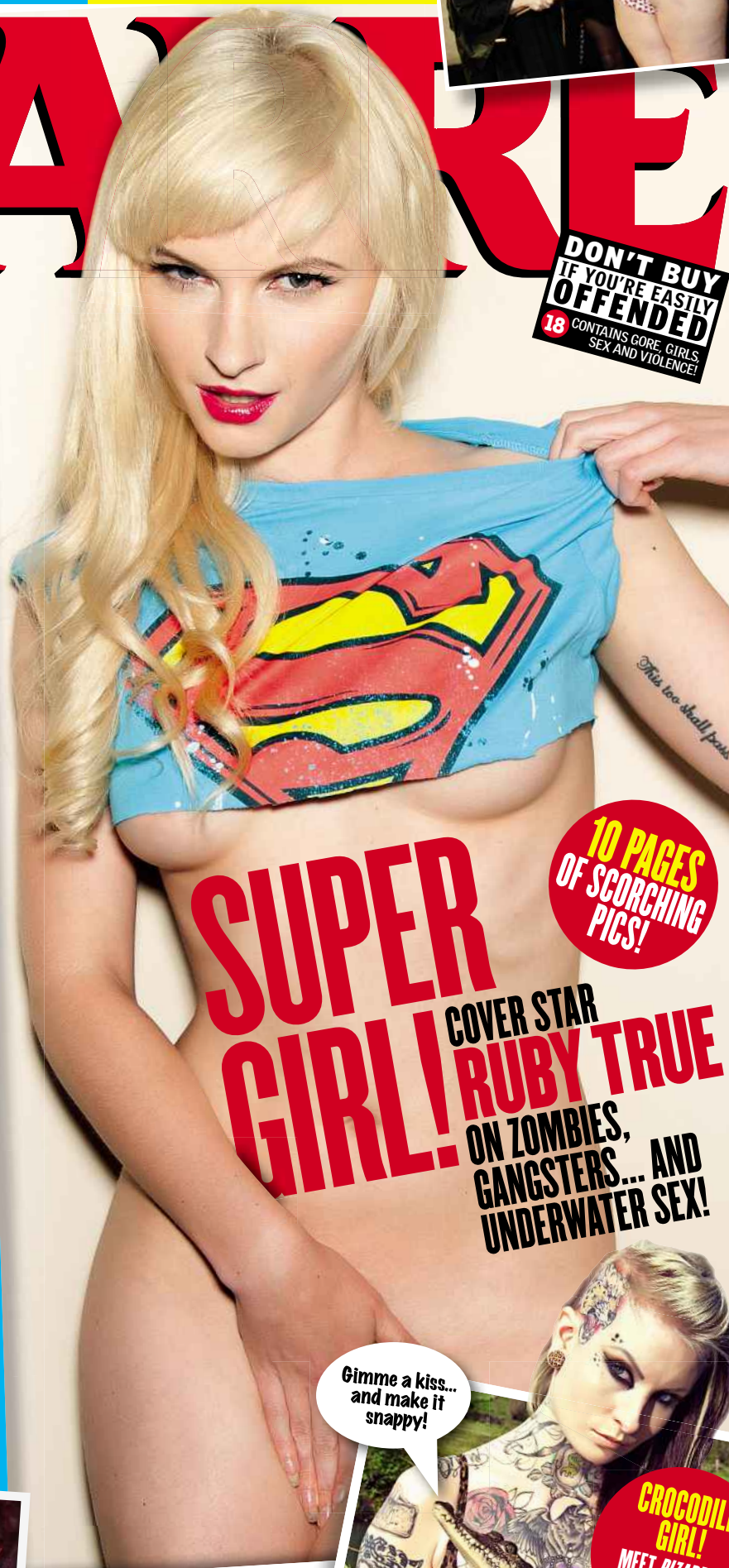
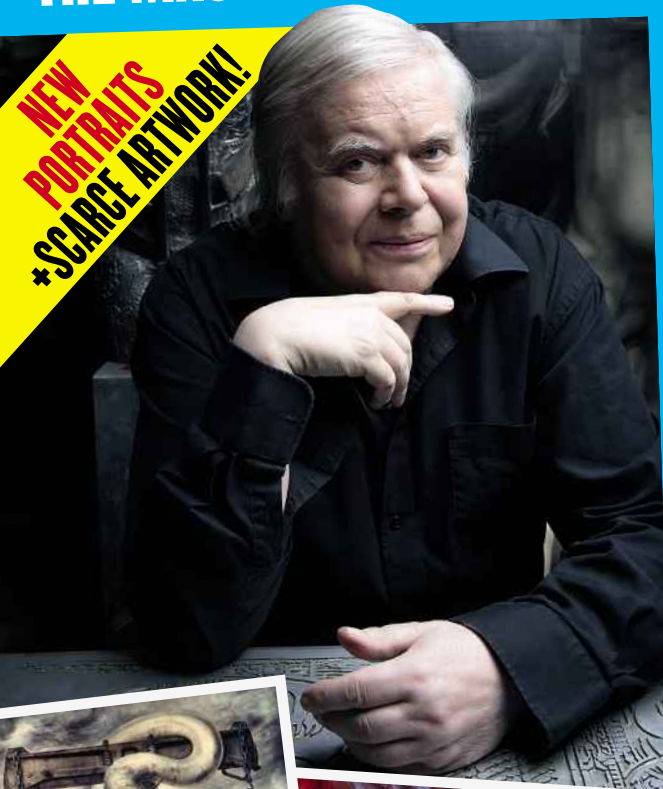
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READERS, ARTISTS, PHOTOGRAPHERS AND EVERYONE ELSE...

If you want to appear in *Bizarre*, get in touch with the team – including Mandatron, who runs the YourBizarre section (see **p27**) – using the following methods:

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EMAIL Email Bizarre@blackthorncommunications.com or contact Mandatron directly at Mandatron@blackthorncommunications.com

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ISSUE 196

FRONT

6 Photo Assault

Bizarre's monthly showcase of dazzling, distressing, depraved and downright disgusting photographs!

14 The Grinder

The hottest weird news stories from around the world, designed to make you wince, laugh, cry and vom!

20 Hot Shots

Six pages of all the shit you love, with body mods, dark art and alt.girls!

27 Your Bizarre

The part of the mag that's all about **YOU** – **YOUR** artwork, **YOUR** tattoos and **YOUR** letters! And don't forget the **Ultra Vixens!**

MIDDLE

50 Guns N' Sexy Poses with *Bizarre* cover star Ruby True

Just don't call her a rock chick! Find out what makes Ruby True the gal for you, with bonus tips on how to kill a zombie

60 HR Giger talks to *Bizarre*

Part two of our global exclusive interview with the world-renowned surrealist from Museum HR Giger in Gruyères. This month Giger fields *Bizarre* reader questions on overpopulation and the fruits of silence

71 Jazz After Dark

Deadbeats is a new graphic novel by Chris Lackey and Chad Fifer, hosts of the *HP Lovecraft Literary Podcast*. And it rocks!

78 Caning It!

If you miss being naughty and being spanked in public for your sins, our reporter has found the place to go

85 The Art of F**king

Celebrate movie posters from the golden age of porn in a new wipe-clean book by Jacques Boyreau and Peter Van Horne

BACK

94 Hot This Month

Short on money in these days of economic turmoil? Here's *Bizarre's* pick of the best new stuff to squander your limited cash on!

96 Cinema

Cool flicks to watch in a big dark room!

100 DVD

Bizarre's choice of the month's best discs!

104 Billy Chainsaw!

Bizarre's intrepid film editor waxes lyrical about the films coming to **CUT!**, our free monthly film club in London!

106 Music

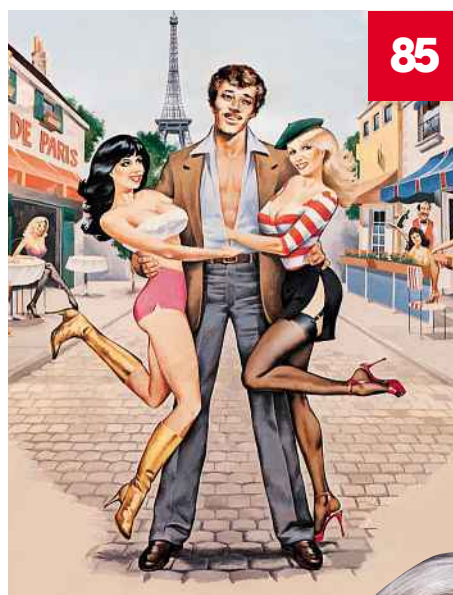
The music playing in the *Bizarre* office!

110 Games

Best new games to blister your thumbs!

114 Books

The most compelling page-turners!





50

BIZARRE

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EDITED BY TOM BROADBENT

PHOTO ASSAULT

THE WORLD'S MOST
EXTREME
CLOSE-UPS!

HEAVY METAL HEAD BANGER

CHINA This man from Jiyang County, Shandong province, was lucky to survive after a car crash resulted in, well, this... a 30cm x 50cm rusty iron plate rammed into his skull. Emergency services arrived quickly on the scene – but before doctors could assess the full extent of the injury, the rescue team had to cut the metal plate down to size as it was too big to squeeze into a CAT scanner. Because even the slightest movement could prove fatal, an oxygen blowtorch was used to gently cut the metal, and the heat was controlled using iced salt water. When the plate was small enough to fit into a scanner, x-rays revealed how the metal had penetrated 10cm into the man's skull, piercing the delicate grey matter within.

PICTURE QUIRKY CHINA NEWS / REX FEATURES







OPENING THE FLOODGATES

INDIA Fifty one residents from Ghongalgaon village in the Khandwa district of Madhya Pradesh stage a 'Jal Satyagraha' (or 'insistence on truth by water') protest by standing neck-deep in backwaters of the Omkareshwar dam on the Narmada river. The villagers submerged themselves as a nonviolent challenge to government plans to open the gates of the dam, which will cause dozens of rural settlements to be lost beneath destructive flood waters. The protestors claim that flooding the region will leave 50,000 people with nowhere to live, and are demanding that the government provide them with new homes.

PHOTO: NEWS PICTURES/WWW.NCN.COM



HOT DOG

VIETNAM As omnivores, many humans enjoy chowing down on a leg of lamb or nice slice of veal (even though they're parts of baby sheep and kiddy cows). But here in the 'civilised' Occident it's not allowed – or severely frowned upon – to eat the flesh of dogs. However, in Vietnam people from all walks of life, but particularly businessmen, consider dog meat (*thit cho*) to be not only tasty and nutritious, but also good luck. That said, you must be careful not to eat dog meat at the start of the month, because this is believed to bring you misfortune.

PHOTO: BARBARA WALTON/VEPA/CAMERA PRESS





TRAGIC MOM

CHINA Following the birth of her first child, Liu Sao's leg began to grow at an alarming rate. Her condition is thought to be the result of a lymphatic infection – but as Sao's impoverished family cannot afford medical treatment, her leg has continued to swell, and is now thicker than her youngest daughter's waist. Fellow residents in Sao's remote village in Jiangxi province have rallied around to help the young mother, but she's now hoping to find a hospital that will amputate her leg for free, and allow her to live a more normal life.

PHOTO: QUIRKY CHINA NEWS / REX FEATURES



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FORBIDDEN FRUIT!

New digital horror magazine is too fruity for Apple!

A NEW DIGITAL HORROR MAGAZINE

has upset the censors at Apple so much that the clean-living computer giant has refused to allow it to appear on iTunes.

Haunted: After Dark, a spin-off from *Haunted Digital Magazine*, was conceived as a place for shock content, features on the most disturbing fright flicks, and a place for horror-obsessed alt.models to strut their stuff. But when it was submitted to Apple for

approval, it was rejected outright for being too gruesome, controversial and darkly sexy.

Here at *Bizarre* we know a lot about rubbing censors the wrong way as our filthy little mag has caused outrage for 15 years, and been banned on several occasions. And as *Haunted: After Dark* is a kindred spirit with a passion for the darker side of life, we caught up with the magazine's editor, Paul Stevenson, to hear his side of the story...



So, what happened with Apple? Can you tell us a little more?

It's 100 per cent true – we were banned by Apple! Our main publication, *Haunted Digital Magazine*, is, as the title suggests, a digital magazine

about all things scary and spooky, and is available on more platforms than King's Cross.

However, for any magazine to get onto Apple's iTunes Store, it has to be approved in a somewhat lengthy process. We knew this, but although we clearly stated that *Haunted: After Dark* was a magazine for over 18s only, Apple rejected it because of its graphic content. We were shocked, of course, but tried not to be too downbeat as we know the magazine is a good product.

We didn't want to publish *Haunted: After Dark* solely on Android devices as Apple has a much bigger audience currently for digital magazines – but the clever thing is that Apple users don't have to miss out, as we have a handy installation guide on our website that tells them how to download and install *After Dark* on their iPads, iPods, iPhones... iWhatever! Following our guide, everyone can read the magazine.

Any self-respecting horror fan will already be familiar with *Haunted Digital*





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**"Rude,
naughty,
horrific,
scary and
disturbing!"**

**Magazine. What's
different about
Haunted: After Dark?**

Haunted: After Dark is
Haunted Digital Magazine
as directed by Eli Roth!

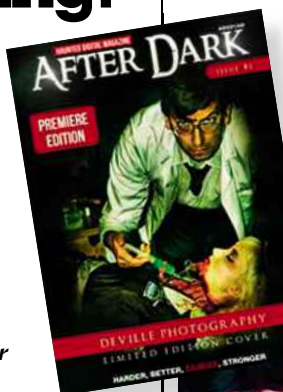
We use it to explore
the darker side of the
paranormal / horror genres,
which we simply can't do in
our more mainstream mag.

**How did the idea for *After
Dark* first come about?**

When producing *Haunted Digital
Magazine* we receive a lot of fantastic
material from models and photographers
that we can't fit comfortably into the mag
– stuff that is too horrific, too BDSM...
too rude! We want to showcase this stuff
unabridged and uncensored.

After much thought and deliberation with
my designer and cohort, Andy Soar, we came
up with *Haunted: After Dark*, which focuses
on video nasties, new horror directors and
their battle to get controversial movies
made, and a terrific bunch of models and
photographers who previously haven't had
a platform to show off their gruesome wares!

**How often is *Haunted: After Dark*
going to come out?**



At present we're bi-monthly.
Our first issue came out in
August, the second issue is out now, and we
plan to release new issues every eight weeks
or so. There may also be the odd special
edition every now and then to tickle your
taste buds. And for just £1.99 – which is
cheaper than 90 per cent of digital magazines

out there – you get 80-100 pages of pure
shock in a graphic, rude, naughty, horror,
scary and sometimes disturbing kind of way.

**What can readers expect from *Haunted:
After Dark* in the coming months?**

In the magazine world you're always
preparing for issues way in advance, so
I don't want to give too much away at this
stage. But I can tell you that we have some
exclusive photoshoots coming up that will
not be available in any other publication,
and some fantastic interviews with the
people who are making extreme horror.

We want *Haunted: After Dark* to shock,
challenge and cause mayhem – so in future
issues we have vampires, zombies, erotic
gore-burlesque and a lady who'll already be
familiar to *Bizarre* readers, Sophia Disgrace,
who's going to become the face of *Haunted:
After Dark* in 2013, and will write, guest-edit
and look as fucking fantastic as ever in some
new and exclusive photoshoots.

**Wow, exciting times! Do you have any
more big plans in the pipeline?**

We have short and long term plans... more
interactive content, our own *Haunted: After
Dark* TV channel, *After Dark* events, and
maybe even an *After Dark* movie. We believe
that our two publications are the best digital
mags in their genres, and that our target
audience will love our products and want
more from us. And we're happy to oblige.

**Get hold of *Haunted: After Dark* by visiting the
magazine website, Hauntedafterdark.com**



PICTURES: DEVILLE PHOTOGRAPHY



PICTURE: SCOTT HENDERSON PHOTOGRAPHY

AUCTION OF HORRORS!

The first auction of magic and freakery is a resounding success

ON SUNDAY 7 OCTOBER THE FIRST

Auction Of Horrors offered a huge collection of weird and wild items for sale, including goodies once owned by friends of *Bizarre* such as the renowned magician, Simon Drake, and the gang from The Circus Of Horrors.

The auction was staged by Elephant House Auctions – who run quarterly sales of vintage equipment from fairgrounds and amusement arcades – and is set to become a regular event, taking place every six months.

"I've always been a fan of dark, slightly tongue in cheek entertainment," says the Auction Of Horrors organiser, Steve Hunt. "Growing up, I loved magic, circuses, fairgrounds and kinds of slightly raw and edgy entertainment. I wanted to add another auction to my calendar, and it's no surprise I turned my attention to the dark side!"

Below: Psst... they went thataway!

At the first Auction Of Horrors, incredible items such as a taxidermy two-headed calf from the Victorian era attracted hefty bids, and Simon Drake also got into the spirit of the day and purchased two nails that were allegedly used during the crucifixion of Christ for his collection of curios at his secret venue, The House Of Magic.

But, for Hunt, the most interesting item was the sword that almost killed The Circus Of Horrors' Hannibal Helmutro seven years ago in Croydon.

"Hannibal ripped a hole in his oesophagus swallowing that very sword, and he was in hospital for two months," Hunt says. "One girl wanted to buy it to cut her wedding cake, and a doctor thought it would be a cool thing for the wall of his surgery, to warn kids not to put things in their mouths! It was eventually purchased for £320 by a collector of theatre memorabilia, so is going to a good home where it will be preserved for future generations."

Here at *Bizarre* we've begun saving our pennies for the next Auction Of Horrors, to secure some interesting items for our own collection. So when's it going to be? "Our next Auction Of Horrors is scheduled for Sunday 7 April 2013," says Hunt. "Once again both The Circus Of Horrors and Simon Drake will be providing some unique items. I'm currently chasing a number of leads for some Victorian freaks, and I'd also be interested in trying to get some contemporary items – horror film props, that kind of thing. Anyone interested in selling their stuff should get in touch via our website. Maybe there's some interesting things in *Bizarre* Towers?" Well, we have Masumi Max's used knickers... but they ain't for sale!

For details on future auctions, check out Auctionofhorrors.co.uk. You can also follow them on Twitter, @HorrorAuction, and find them on Facebook



Simon Drake and Jesus' nails

PICTURE: BEN MART



"Thank you for clearing up my acne, mom"



The Circus Of Horrors were at the auction, causing trouble as usual!

PICTURES (LEFT): JAY HOOPER



Simon Drake's flaming TV jacket went under the hammer





COLOUR US **SHOCKED!**

New colouring book is a delicious disgrace!

FEATURING CHILD-LIKE LINE

drawings of men fucking cars, girls shitting into ice-cream cones and Mexican bandits bumming each other in the desert, *Seven Shades Of Wrong* – we humbly suggest – is not a colouring book for kids.

A delicious adult novelty that riffs on themes, photos and fetishes that are the lifeblood of *Bizarre* magazine, this shocking book will doubtless become a pervy stocking-filler in the approaching Christmas gift maelstrom, and gets our vote as the perfect present for the deviants, miscreants and sickos in your life. And to find out more about this twisted gem, we had a chat with Michael Mentessi, the twisted mind behind *Seven Shades Of Wrong*.

How did you decide what sick scenarios to include in the book?

I consulted my vast collection of filth and created a long list of images and concepts. I also spent a fair amount of time prodding around in the bowels of the internet, and surfed a few music forums that have random image threads that are a goldmine for filth. There are a lot of things I wish I could un-see from my research for this book!

Also, people I know are always sending me dirt or links to places where I can find it. I never considered myself to be a deviant, but in creating this book I've realised that I have a slightly skewed perception of normality. I worked closely with two other people on the book, and neither of them want to be associated with it, whereas I'm proud of it. I guess that speaks volumes!

Were there any pages you had to leave out because they were too offensive?

Yes! There were two ideas that were taken off the short list – they were too near the mark, even for me. Even I have a little shame... no, I won't tell you what they were!

Which pictures did you enjoy the most?

The whole book was amazing fun – working with an artist and describing some of the images we wanted was hilarious. The artist doesn't want to be named, but she loved producing the images.

If I had to choose one picture, 'tubgirl' (an image where a woman, lying in a bath, sprays liquid from her asshole into her mouth) is probably my favourite as I used it to shortlist the artists. Of the 10 artists who wanted to be involved in the project, only three produced an image after I sent them the 'tubgirl' photo from the internet.

What reaction have you had so far?

Everyone I know has seen the book – I take a copy with me everywhere I go. My boss has one, half of my office has bought one... even my nan has seen it! I'm used to disapproving tuts whenever I show friends the things I'm working on, but everyone expects it from me.

Have any kids seen the book?

Lots of parents have joked about getting one for their kids, but I don't think any children have actually seen it. I wouldn't condone giving this book to kids.

If this is a big success, would you produce another colouring book?

I'd definitely do a follow up book – as long as we break even on this one! We've considered putting out a follow-up depicting all the

strange laws from around the world, such as how it's illegal for a cab in London to carry rabid dogs or corpses, and how in Indonesia the penalty for masturbation is decapitation.

To buy a copy of *Seven Shades Of Wrong*, take a trip to Paint-a-poo.com



SCRUFF CITY!

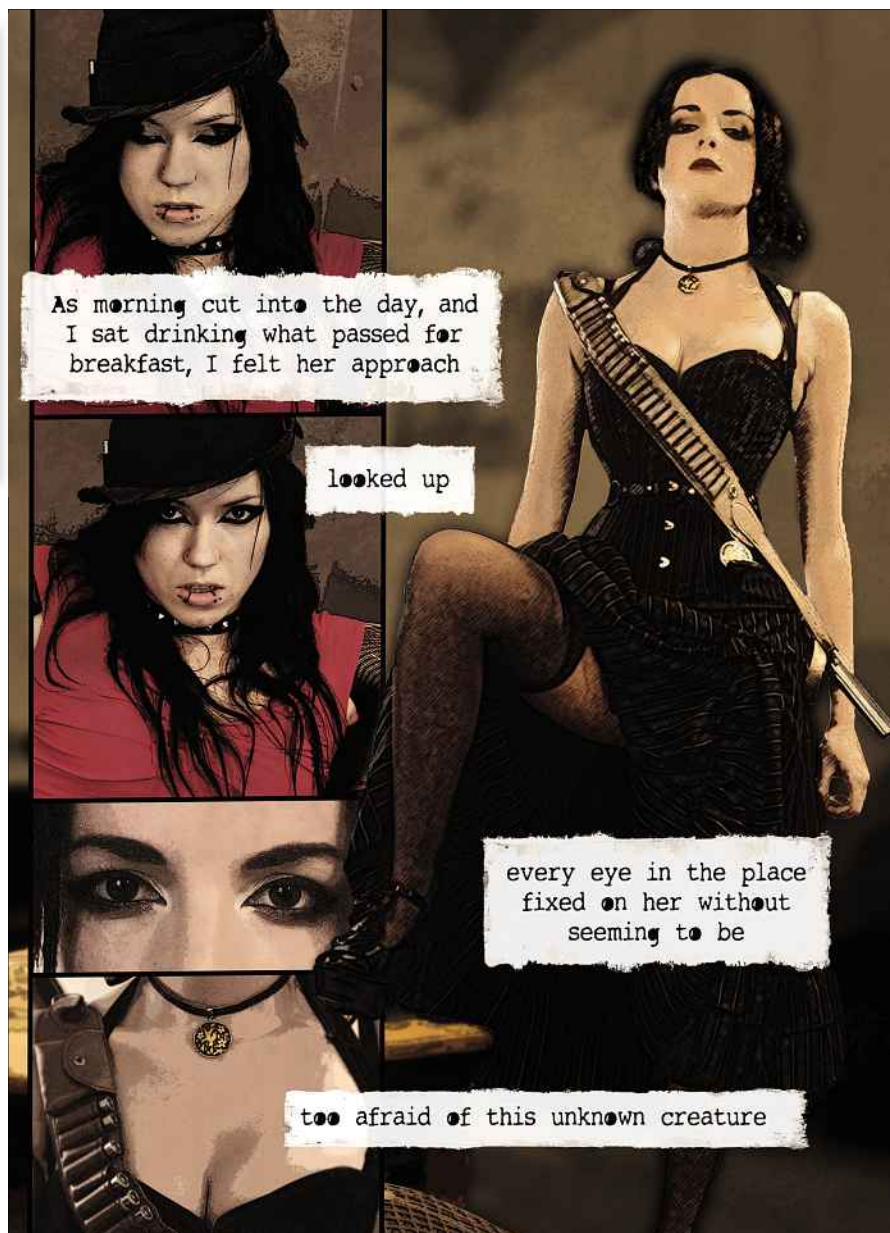
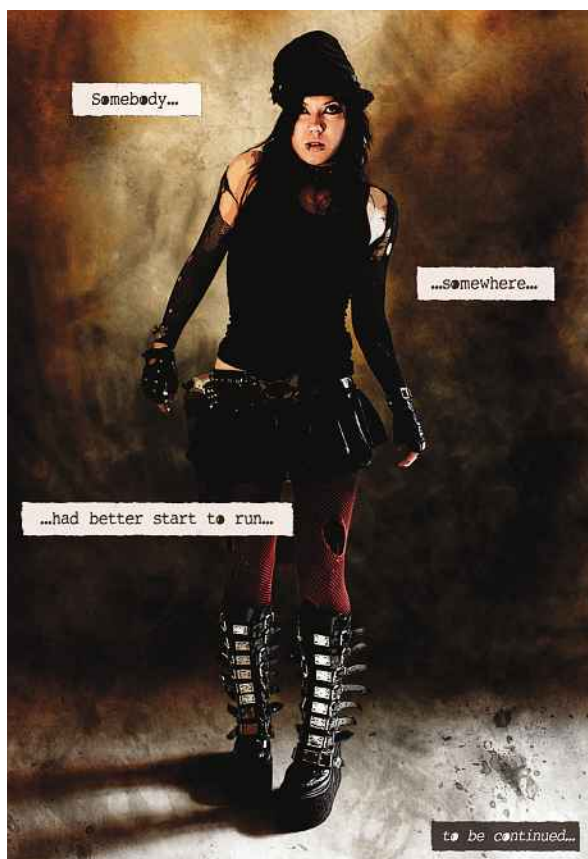
Ultra Vixen finalist becomes graphic novel star!

REMEMBER SCRUFFY

Kitten from the 2011 Ultra Vixens vote-off? You know the one – sitting astride a motorbike in *Bizarre 180*, wearing fuck-off boots and a studded collar? Well, not content to rock the Ultra Vixens pages, Scruffy Kitten has become the star of a new graphic novel, *Scruff City*.

"After being featured in the Ultra Vixens final, I had a new lease of inspiration and tried to move away from alternative fashion and work on some more interesting shoots; gore, gothic fantasy, subtle creepiness, and some just damn sexy stuff," Scruffy says. "This craving for fun and creativity led me to Gillie Whitewolf, a wonderful photographer, and an incredible artist. Along with Cherry Zombie and Eden Falls (who've also featured in Ultra Vixens) we worked on a deliciously gory story. As we talked, various shoot ideas sprung up until one sunny, tea-filled afternoon, Gillie and her partner, Jai, had an idea which, a week later, became something much darker."

Jai 'Kobayaashi' Gomer, co-creator of *Scruff City*, picks up the story: "In our graphic novel, Scruff City is one of the seven cities of the



world, surrounded by Badlands – which are cracked, parched and gnarly. This is a place of scarcity and ingenuity – adapt or die. Life is hard, harsh, but people make of it what they can. Here we find Scruff: a bounty hunter living a rough, hard life, in a rough, hard city. In her first adventure, 'Knight of Shadows', Scruff is approached by an officer of the Shadow Administration to find a man. But nothing is what it seems, and the first adventure promises to take Scruff far out of her comfort zone, to places even she could never have imagined."

Using a blend of photography and artwork to tell Scruff's story, *Scruff City* looks pretty sweet – but its good looks belie its humble budget. "As this is a self-funded project on a micro-budget, we have needed to improvise, making our own props as much as possible,

bringing in friends and fans to star in minor roles, seizing locations where we could, and generally *making do*," says Gomer.

"This approach has led to a rather unique and eclectic look, and one of which we are all proud. *Scruff City* rocks!"

And what of the future? Would the team like to see the comic grow and transform into a TV show or film? "Short answer... Yes!" says Scruffy Kitten. "*Scruff City* has a lot of potential, but we don't want to ruin anything by rushing. We have plans to create some bite-sized adventures next year, but right now all of our energy is going into creating the initial chapters of this first adventure."

Scruff City is currently bi-monthly and available from Scruffcity.co.uk. You can also find the team on Facebook and Twitter (just search for 'Scruff City')



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Six pages of the sexiest alt.models,
freakiest art and best body mods!

HOTSHOTS >GIRLS



MISSASSSNATCH

Bored of 'erotic' or 'edgy' films that are less 'cinema', more 'cine-meh'? Then get ready to discover the video performance art of MissAsssnatch, involving tampons, turds, armpits, and autoerotic asphyxiation...

I go into a trance-like state when I'm on camera, so it's really out of my hands what I do – the results can be as surprising to me as they are to everyone else," says 26-year-old MissAsssnatch, who stars in videos that she and her film-maker husband class as artworks rather than pornography or fetish material, but which include extreme footage such as her birthing multiple peeled boiled eggs out of her vagina, choking herself, squatting to dip her asshole in bowls of thick cream, swabbing her labia with cotton buds before sniffing them, and sucking what appears to be menstrual blood from sanitary products. "In one scene, I received a 'pissema' – an enema of piss, which is very pleasurable – and ended up shooting urine and a little number two several metres through the air," she reveals.

Last year, attendees at Danish film festival GPH PIX were treated to an hour-and-a-half-long compilation of such visuals, collected under the title *The Wild World Of MissAsssnatch*. "We overloaded their brains with dreamlike imageries, uncomfortably slow narratives and a devastatingly loud soundtrack," recalls the Californian. "About 10 per cent of the audience left, but many others described the experience as 'interesting'... I must have heard that word a hundred times that night!"

WORDS **ALIX FOX**
PHOTOS **COPYRIGHT**
MISSASSSNATCH

LOVE SNATCHELLY

MissAsssnatch first began posting videos to YouTube in 2006, as a way of "entertaining and examining" herself, and to ease the isolation of living in a remote area by interacting with the public. "I shot silent film from a fly-on-the-wall perspective, inviting viewers to watch me amuse myself on my own: smoking, painting my toenails, masturbating, smelling my sweat..." she muses. "I was surprised to garner hundreds of comments each week, ranging from the ecstatic to the utterly disgusted."

Among the hordes of feverish messages was an email from art curator Alexander Natas, asking if MissAsssnatch wanted to collaborate on an artistic project. The two would become partners in every sense. She reminisces: "Even though he was twice my age, there was an insane sexual tension and eerie similarity between Alexander and I; we were even reading the same book when we first started our correspondence. I was in Cali, and he was 5600 miles away in Denmark, but he exerted a kind of voodoo force on me that was reflected in the increasingly intense footage I made."

"Eventually, we were married by a guy who specialised in odd weddings, like people who wanted to take their vows while hanging upside down, or underwater. Our big day took place in a bedroom at the ghostly old-

Hollywood-style Biltmore Hotel in Los Angeles, with us both still sticky from unmentionable acts the night before."

FASS-ASS-INATING FACTS

Together with her beau, MissAsssnatch is currently working on a film called *Pinnocchio*, due for release in late 2013. It tells the tale of a girl who becomes a doll in order to escape her own humanity, and our protagonist wants it to be "one of the weirdest, most erotic pieces of cinema ever made, which will be considered the work of madmen."

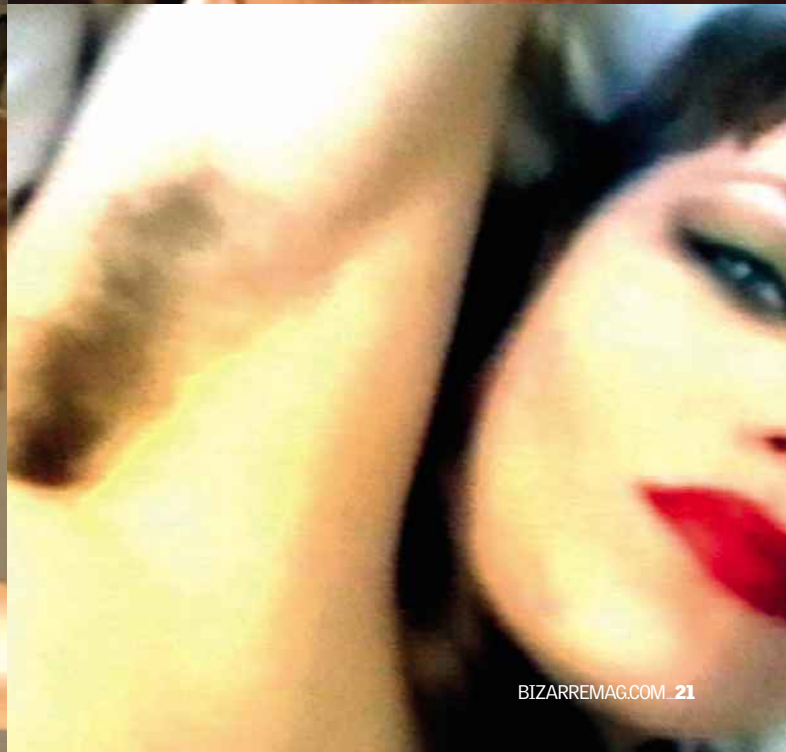
Production methods are as quirky as you'd expect: because MissAsssnatch feels that what she does is "about as real and as far from 'acting' as you can get", she isn't able to "manifest her character and perform the rituals required to bring her to the surface" in front of other actors. Her parts are instead shot separately and edited together – in as much as this gal is ever one to 'edit her parts'.

She's also looking for a London-based kindred spirit with whom to collaborate, imploring *Bizarre* readers: "Please contact me if you happen to own an old theatre or wouldn't mind seeing people stimulate their genitals in your gallery." Otherwise known as masturbate-tion?!

Make your brain melt like a wax dingleberry in the devil's doodoohole by visiting Missasssnatch.com and Missasssnatch.wordpress.com

EXCLUSIVE!

Bizarre readers can lap up the 92 outrageously unusual minutes that constitute *The Wild World Of MissAsssnatch* for a limited time only by heading to Missasssnatch.com/bizarre



HOTSHOTS > DARK ART

BOB YOUR HEAD

Lowbrow artist Bob Dob gives *Bizarre* his two bobs' worth on Walt Disney and Mickey Mouse – and we're all ears

WORDS ALIX FOX
PICTURES ALL IMAGES COPYRIGHT BOB DOB

Like the famous McDonald's Golden Arches logo, or Starbucks' twin-tail mermaid, the image of Mickey Mouse is frequently referenced and reworked within lowbrow and street art to communicate subversive messages.

Artists from Ron English to Banksy have used Mickey's attributes to mock capitalism, while others incorporate the famous rodent to comment upon the loss of innocence; that all-too-fair fairy tales do not always translate to the harsh realities of life. Mickey has been employed as a spoof by painters more times than there are spots on his girlfriend's frock. And so it's surprising that when Californian art bod Bob Dob (real name Bobby Dobbie) gives his oil-painted characters and vinyl figures 'Mousketeer' hats, he's doffing his cap in admiration of Walt Disney.

HEADS, SHOULDERS, DISNEYS AND TOES

"Walt Disney was a great American icon who had a vision that he turned into an empire; hence, I use Mickey Mouse imagery in my work as a symbol of personal freedom," reveals Dob, whose career spans 11 years working both as an independent artist and for big names such as Fox, Intel and Random House. "Walt's method of storytelling was always head and shoulders above everyone else's. My dream job would have been to work for Disney in the 1940s and 50s, during the Golden Age of animation."

It was during this Golden Age, in 1944, that Disney helped found the Motion Picture Alliance for the Preservation of American Ideals: an anti-communist society that counted Clark Gable, Ginger Rogers and John Wayne among its members. Walt Disney personally accused several co-animators of supporting the Communist Party, which led to them being blacklisted in the industry. "I don't care that he ratted out a few pinkos," Dob muses, using a pejorative term for communist sympathisers. "Communism was a great threat to the American Dream back then and still is today. In fact, my show this month at La Luz De Jesus gallery in Hollywood – the same place I had my first

solo show in 2004 – is called *We The People*, and is themed around a Mousketeer Army who go to war with the 'Yippies' that want to destroy Disneyland and replace it with their bullshit Hippy Fascist society."

BEACH BALLS

Bob Dob isn't a fan of 'yippies', hippies, or yuppies. He describes Hermosa Beach, where he grew up, as "a yuppie ghetto" today, but reminisces that it "used to have a nice little music and surf scene, and even the bums there had cool names like Flip Jack, The Penguin and The Duck Lady". After a "painful, miserable" battle with cancer during his youth left him unable to pursue his love for baseball, Dob gravitated towards art and music, and spent a decade in a thrash band called Lunacy who used to hang out on the beach, and at the singer's house, which was

"so full of people coming and going and fighting that we joked it was like Carnegie Hall". Experiences and encounters he had while in the group influence his creations today: "I met a lot of mischievous people who collected of tats and criminal records, and they sneak into my paintings."

Dob's works take between three days and three weeks to complete. He prefers smooth primed polyester canvas, and blocks in the basics of a composition using black and white gesso before adding thin layers of oil paint. His characters tend to have an adolescent appearance, though he says that they are "slowly progressing towards having more anatomically-correct human proportions". And which ones would he most like to bring to life so that he could converse with them? "I'd love to have a chat with the individuals in 'The Line Up' (below), a recent private commission," he reveals. "I'd want Walt to dish the Hollywood dirt, of course, and I'd ask Oswald the Lucky Rabbit if he's pissed that a mouse stole all the glory." Somehow *Bizarre* doesn't think Dob's taking the Mickey...
See more at Bobdob.com

BELOW 'The Line Up'

RIGHT 'Mario 13'

"I'd want Walt to dish the Hollywood dirt"





HOTSHOTS > BODY MODS

CLOTHES HANGER

Body modder, extreme performer and alt.model PostModern Sleeze is hooked on fashion – and it's literally hooked on her...

How do you truly put the 'rock' in 'rock'? If you're miniature modding-mad sex sprite Kay Fagan, AKA PostModern Sleeze, you hold your dress in place by attaching the straps to 4mm-thick Sea Demon fishing hooks, and piercing them through the flesh of your back. Garmental! This unique latex gown was crafted by her friend Shae of bespoke fetish fashion house Rubberfucker, and Sleeze walked around with it speared through her shoulders for a full two hours. She's also worn a collection of heavy-duty hooks through her neck, earlobes and upper arms in place of jewellery. We've also heard rumours of suspension-inspired suspenders, which hold up the hosiery using staples, skewers and hooks running through the flesh of her thighs. Now that brings a new meaning to the phrase 'sharp dresser'!

SHE'S A SCARBIE GIRL...

Sleeze has been a long-time friend of the magazine since we met her at a previous Bizarre Ball, swinging around from hooks pierced through her knees with extreme performance troupe Siamese Scream, and then merrily chit-chatting to us while she sewed up her wounds backstage. Nowadays, she divides her time between her native Ireland (where she recently starred in macabre cabaret *The Sanitorium* at Smock Alley Theatre) and the USA, putting on suspension shows and performing mods on others. In particular, she's been developing

WORDS **ALIX FOX**
PHOTOS **DAN BATE**

her scarification skills, mentored by big names in the bod mod world such as Steve Truitt, and Joe Snake who's famed for his shamanistic facial ink and scars, black tongue and gum tattoos. "I've been learning about how to use different sizes of scalpel at different angles to produce varied effects," she reveals. "Separate areas of the body respond best to specific methods of cutting."

One of Sleeze's favourite scarification projects was performed on her friend Kimmy Jones, who asked for 'squid suckers' to be scalpelled beneath her boobs. "Kimmy

has a history of wearing scars in creative ways – she has a permanent mark running down the centre of her stomach that was caused by surgery following a car accident. But rather than hide it, she's turned it into a beautiful feature by highlighting it with multiple surface piercings," Sleeze enthuses. "I did her scarification at Steve Truitt's Ascencion Body Modification And Tattoo Studio in Albuquerque, where Kimmy works. It took a couple of hours, but she barely moved throughout the process. It's hard to remove circles of skin from such a soft area of flesh, but Steve showed me techniques to achieve the desired precision."

...IN A SCARBIE WORLD

To ensure the suckers scarred as visibly as possible, Sleeze recommended that Kimmy apply petroleum jelly to the clean wounds before covering them with clingfilm. "This tricks the skin into thinking a protective layer of scab has already been formed, thus prolonging the healing process and enhancing the scar," she explains. "When real scabs do form, I advise clients with light-coloured skin to gently scrub them off in the shower to define the final scarified pattern." We're only surprised that Sleeze doesn't ask folks to save scraped-off scabs so that she can make a hat to match her shock frock.

See more of Shea's sexual latexual clothing designs at Rubberfucker.com. Get sliced'n'diced by Sleeze by emailing Venacavamods@gmail.com. Also check out [Facebook.com/postmodernsleeze](https://www.facebook.com/postmodernsleeze)



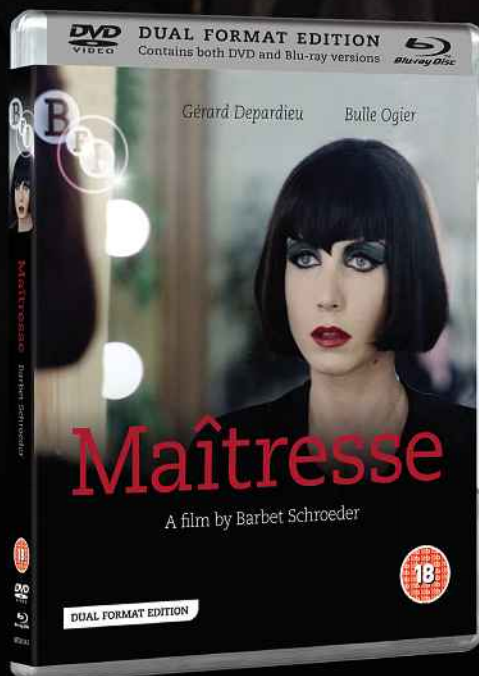




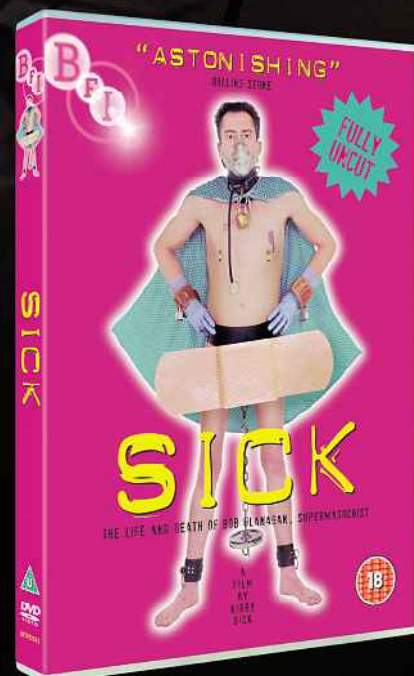
UNCUT

Celebrating the BBFC's centenary with the release of two of the most controversial films in cinematic history.

Image: Maitresse



First ever high definition presentation for Barbet Schroeder's 1975 tale of a Parisian S&M dominatrix. Starring Gérard Depardieu.



Kirby Dick's powerful documentary about 'supermasochist' Bob Flanagan is presented uncut in the UK for the first time.

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PICTURE: ANDY WATSON - DRINK IMAGES

RANT AT US AND SEND US SHIT!

Bizarre's own Mandatron loves nothing better than greasing her circuits, pressing her buttons and blowing a fuse over your crazy photos, perverted art and impressive ink. Send in your stuff now, and serve your friendly neighbourhood robot!

Mandatron's favourite submissions will make it onto these hallowed pages!



BIZARRE Junk mail

EDITED BY MANDATRON
MANDATRON@BLACKTHORNCOMMUNICATIONS.COM

POSTAL ADDRESS
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SEND US YOUR STUFF!

D'OH! A DEER!

Four years ago, while driving home late on a rainy night, a deer walked out in front of my car. I found myself sitting in a mangled car wrapped around a tree on a small, dark country road near Marlow. The lights were smashed out, the boot was open, and the bonnet was coiled up to the windscreen.

Rather than ploughing into the stupid creature, I swerved to avoid it. When you have to make a split second decision you don't always make the best one. The opposite side of the road was completely flooded, and my car began aquaplaning down the road, instantly making me lose control of my vehicle. All I remember was looking out my window while spinning out of control and heading towards the trees that lined the road. It's scary how easily you accept the fact you might die in a situation like this.

Once the car was stationary, I realised my driver's seat was broken, leaving me at such an angle that I was nearly lying on the back seat. There was smoke pouring out of the bonnet and the entire chassis was twisted. Luckily, a couple that lived nearby heard the crash and called an ambulance. After an interesting full body check I was released in the early



Dumpstar!

THE GIRL WITH THE HIV TATTOO

Here's a picture of me with Jonathan Davis from Korn, showing off our matching HIV tattoos. I met him and the band after taking part in a double platinum VIP experience earlier this year. When I first saw his HIV ink, I thought, "Wow – that man has serious balls!" I assumed it was just a big 'fuck you' to people that were disgusted by the disease. I didn't realise that it was a derogatory nickname given to Jonathan at school because he was different.

People might think I've copied Jonathan by getting this tattoo.

But even though I feel it's massively important to raise awareness of the disease, I have more personal reasons behind it.

My mum has always suffered badly from obsessive-compulsive disorder (OCD) and I picked up some of her habits after I experienced something traumatic at a young age. I believed that, unless I did my weird OCD rituals, I was going to get AIDS, and so would all of my loved ones. In later life, after contracting a treatable STD, I convinced myself for two years that I had AIDS. I believed it so much that I even thought I was developing symptoms. In actual fact, I'd developed generalised anxiety disorder (GAD) which shares a lot of

symptoms with HIV. I still suffer from mild social anxiety disorder and bouts of depression, but I'm dealing with my mental illness a lot better than I was.

My tattoo was inked by Joro Mops in Glasgow. Most people think I'm bat-shit insane for getting it done, although my close family don't mind as they know I've done crazier things. It will always remind me to seek help when my thoughts and memories haunt me, and I need to get help rather than just try to deal with it or ignore it. It is a reminder that I'm not normal and I shall not pretend any more – I will get help if I need it. I am a freak. But I am one motherfucking strong freak.

[Lilith Kirsch, Stirlingshire](#)
[Read more about Lilith's experiences at Sweet-fair-lilith.blogspot.co.uk](#)

hours of the morning with a fetching neck brace, all thanks to that deer taking a midnight stroll. That's what inspired me to paint this piece 'Have A Little Die' (previous page, bottom left).

The best part of this ordeal was it happened when I was a vegetarian. Now all I know is venison tastes amazing and belongs on a plate, not a road. Preferably bloody.

Martyn Hester, Western Australia
See more of Martyn's work at
[Facebook.com/martynhesterart](https://www.facebook.com/martynhesterart)

ARTY FARTY FAIL

I realise that all of the work on your 'Readers' Art' pages is from talented people, but I was wondering if you are interested in talentless art from people that are bored. This is my 'Victorious Sloth' (below, left) – he sits next to my desk at work and gets me through the day. I chose to draw him because there was a squiggle on a bit of paper that looked a bit 'facey'. I'm a big fan of the sloth. A penguin could be on the cards soon. I have also included my other foray in to the art world. I created a cat made from the fur brushed from my two cats (left), Walter and Spongebob, as well as my two dogs, Nacho and Brian. It was a fleeting life for this monument to furry creatures, like that of a mayfly – brief, but beautiful.

Gregor Miller, via email

VENOM-NOM-NOM

Fifteen years ago, my grandfather used to work in Indonesia as a guide, helping tourists through the rough parts of Jakarta. Typically, the men of the region get up around 4am and work in the fields until midday, then go home for dinner. They usually sleep until 5pm to escape the worst of the day's heat.

This particular day, one man didn't come home for dinner, so his wife sent his son out with his lunch in a bucket. The boy only found one of his father's

work shoes. A search party was organised and my grandfather was a part of it as he knew the terrain well. Under the shade of a large bush, they found a python measured roughly 26ft long, with the man's other work shoe beside it.

The search party killed the snake by stabbing it in the head with machetes, and when they cut it open they found the missing man inside, still dressed in his work trousers.

My Grandad was the only one with a camera, and he took these pictures (above). I hope they freak you out!

Peigi Conneff, via email

set the back of my hair alight. I burnt my left eye a bit too. It was priceless! Lesson learned: play with fire and you will get burned. I'm no pyromaniac – accidents just happen! I would've let one of you guys pop the blisters (below), but the nurse got there first. Fuck boiling water – lacquer thinner burning your the skin is worse!

Col Hed, via Facebook →

BLISTER MISTER

If you've built a fire and you're thinking you might be able to help it light with one or two drops of lacquer thinner, think again! The vapour left a trail on the bottle which got on my hands. I tried to rub it off on my T-shirt, but set my top alight. Then while my hands were burning I tried to pull my top off, which



LAKE OF FIRE

I did this drawing of the burning hot Vanessa Lake after getting *Bizarre* 191. There's nothing like a tattooed redhead to get the blood pumping... and, boy, Vanessa Lake can really get my blood pumping (among other things). I recently started drawing digitally with a graphics tablet, so what better way to build up my skills than to draw the lovely ladies of *Bizarre*? Redheads are the hottest of all babes, but I also love Vanessa's *Alice's Adventures In Wonderland* tattoos. WOW! Being a big fan of all things Alice meant I instantly felt a connection with her.

I wanted to show you and all of the readers that *Bizarre* helps to build up some great artistic skills as well as arm muscles. The drawing ain't that great but, hey, ya gotta start somewhere! Thanks for the push, *Bizarre*! Damian Death, via Facebook

Vanessa Lake says: "I always find it super cool when someone is inspired by my work and creates something based off that, so I say right on!"





this piece of tortilla looked like Jesus (left). Other people have said it looks more like Che Guevara or Nick Cage. Either way, I thought I'd share this with the *Bizarre* community, as I've been selected as the chosen one by Mexican food.

Aaron Ashall, via email

FLASHES, LASHES AND FEMINISM

I'm a feminist artist and an up-and-coming model from Southern California. The ideals that heavily influence my work are centralised on body and gender politics, as well as female sexual identity. I'm 'using' the body not to define femininity or femaleness – it's more of a catalyst to perpetuate ideals and ultimately question it. My caricatured portraits are satirical responses to media and stereotypes.

My work references are pop culture, art history and life experiences. I draw every day and I'm relatively quick, so depending on the size of the piece, it might take me under a week to complete.

I created a collection of work called *Bible Thumpin'*, including the piece hanging



PICTURE: NO REGRETS PHOTOGRAPHY

NO ME GUSTA!

I was recently enjoying a burrito from one of the Mexican restaurants in my area. I was starving, so I'm ashamed to say I was eating like a savage. Anyway, in the midst of ploughing through said burrito, a part of the tortilla flaked off and landed in my lap. I went to wipe it off (and by that, I mean pick it up and cram it in my face) when I noticed that



Kriss Czyrt gets his face tattooed by the expert hand of Cammy Stewart from Metalurgey Tattoos in Dundee, after Kriss travels a six hour round trip to book in a full seven hour session with him

WHERE DO YOU READ YOURS?

Most of you enjoy perusing *Bizarre* on the crapper, just like King Karim Jamal (right), but we want to see you reading the world's greatest rag on the highest peaks, in the lowest valleys... and in the weirdest places!



behind me in the photo which is titled 'Lot's Daughters' (above). Within that series, the main focus was to portray women of the Bible, specifically those that had a documented sexual history. There weren't that many sexually active women mentioned in the Bible as they were characterised as unsavoury individuals. I utilised their stories and warped them with my ideals, which in turn changes the perception of them by the viewer.

Shakisaha Harvey, via email.

See more of Shakisaha's art and modelling at [Facebook.com/shakisaha.model](https://www.facebook.com/shakisaha.model)

WELSH LADY ASS FUDGE

A friend of mine showed me this photo (below) of a label from a well known supermarket, and I laughed so hard that I almost shared some of my own ass fudge in my delicates! Fingers crossed it'll be Katherine Jenkins' butt candy, not Shirley Bassey's. Still, that's not such a bad price considering you can get those precious Clubcard points too! Every little helps, eh?

Mr Buttscratcher, via email



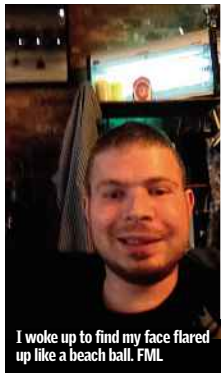
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You lot showing off on our community page... Visit us at Your-bizarre.tumblr.com

Smegmadobliterator presents his creation 'Chomps'



Starlessnight shared these Jack and Sally tattoos



I woke up to find my face flared up like a beach ball. FML



Bluebird takes flight during her suspension training



Ultra Vixen Luxuria has a nail biting problem



Ultra Vixen Sophie-Floyd finds her new shoelaces a bit tricky



Check out TattooAlix's dot-work palm tattoo he did himself!

PICTURE: JORDANE ROBERTS

PICTURE: TONY SMITH PHOTOGRAPHY

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PICTURE: GEMMA EDWARDS



YOUR Body Art

PHOTOS **ESTER SEGARRA**

READER TATTS AND BODY MODS



PETE LAWRENCE ▼ COLCHESTER



ARTIST

Julie Clarke, Flaming Gun, Colchester.

WHAT IS IT?

Tattoos based on the nursery rhymes and fairy tales *Jack And The Beanstalk*, *Three Blind Mice*, *Humpty Dumpty*, *Hansel And Gretel* and *Peter Peter Pumpkin Eater*.

WHY DID YOU CHOOSE THEM?

I imagined having them for a long time, and eventually I just went for it. I went

online and saw which characters would fit best into a full sleeve.

My favourite character is Humpty Dumpty. My chest piece says, 'Nothing Lasts Forever', with three gentlemanly skulls. I chose it because I liked the design – and because you don't find many gentlemen around here any more!

WHAT RESPONSE DO YOU

GET FROM PEOPLE? My friends like my tattoos and think they're awesome. I don't show many people my chest piece, though.

GOT ANY MORE PLANNED?

I'll get my whole back done soon, and after that I'll be pretty full.



▲ **ANTHONY WILLIAMS** ANGLESEY



ARTIST

Mark Bailey, Golden Dragon, Chester.

WHAT IS IT?

A lady with a vibrator.

WHY CHOOSE IT?

It was part of a competition at the Liverpool Tattoo Convention, and the theme was 'Babes In Toyland'. My ink was up against another guy who had a tattoo of lady on a spacehopper, but my design came in first place. My lady wasn't based on anyone I know – her face came straight out of a book. Mark came up with the idea – he emailed me

a picture, and I was happy to go with it. I knew he'd do a good job. It's quite subtle, and the vibrator's not the first thing you see.

WHAT DO YOUR FAMILY THINK ABOUT IT?

My friends like it. I don't think my mum's noticed the vibrator, but it's not the first thing you see when you look at the tattoo. My dad's seen it, but I don't think he's noticed the vibrator either. I don't get many comments because it's high on the back of my thigh, so it's fairly covered.

GOT ANY MORE PLANNED?

I'm going to keep getting inked, but I can't think of anything in particular. I'll get inked by Mark again, though. When you trust an artist, it's best to stick with them.



KEV CARLIN DONCASTER



ARTIST Ben Flux, Octopus, Derby.
WHAT IS IT?
 A biomechanical head.
WHY CHOOSE IT?
 It's inspired by HR

Giger and Guy Aitchison. I've been into HR Giger for years. I first saw his work when I was at college; I'd have been about 17. I came across his book *Necronomicon*, and from then on I was a fan. This tattoo was inspired by his 'Li I' piece.

WHAT DO YOUR FAMILY THINK ABOUT IT? My mum gave a disappointed sigh when she saw my

head. It's the typical mum attitude of, "Argh! What have you done to your body?" My dad just gave a smile and said, "It's your body, so you can do what you want."

WHAT RESPONSE DO YOU GET FROM PEOPLE? All my friends are tattooists, and they love it. I've had a couple of strange looks on the street, but that's about it. A lot of people avoid

me! I think it's a bit prejudiced because they don't know me. So why judge me?

GOT ANY MORE PLANNED?

I'm booked in to have the rest of this tattoo filled in. I also want some more ink on my face – I'll probably go around my cheek area and into my chin, but I'll leave my nose free. And then I'll have my ears coloured black. I've got a few spaces left on my body, but not many! →



JO LAIDLAW ▼ SLAITHWAITE



ARTIST

Scott Laidlow, Slawit Ink, Huddersfield.

WHAT IS IT?

A fish arm tattoo.

WHY DID YOU

CHOOSE IT? Because my surname used to be 'Fish'. I used to be Jo Fish, like my dad, but when I got married my name changed. As soon as I got married, I wanted a tattoo for me and my dad.

WHAT DO YOUR FAMILY THINK ABOUT IT?

My mum doesn't like it, but my dad does. The tattoo was done by my husband, and that was... different! It was OK. I could move around more and chat to him and not feel bad.

WHAT RESPONSE DO YOU GET FROM PEOPLE?

A lot of people are interested in it, and ask where I got it done. People always comment on my hair or my tattoo – that's all I get!

GOT ANY MORE PLANNED?

I'm going to look around. I might have a couple of piercings. I want my cheeks pierced... but we'll see.



▲ STEVE STAPLES DONCASTER



ARTIST Kev Carlin, Sacred Skin, Doncaster.

WHAT IS IT?

A biomechanical piece.

WHY DID YOU

CHOOSE IT?

HR Giger was the inspiration for getting my first tattoos. I went to see Kev and talk about getting a tattoo, and he gave me some artists' work to look at. I started by getting a sleeve, which was inspired by an artist named Guy Aitchison, and with the sleeve you see here I thought I'd go with a Giger theme. The image here is based on the Giger painting 'Li I'. Kev's got a little sculpture of it inside his shop, and

when I was sitting for my first sleeve I ended up staring at it for ages. We discussed it, and Kev said the design would work well on my arm – so it was a joint decision.

WHAT DO YOUR FAMILY THINK?

My wife likes the design, but she thinks the eyes are always following her. My mum likes it, which is surprising. She thinks it's a snake, but she's only seen a small picture on Facebook. The design goes down well with everyone – my friends at work all think it's good.

WHAT RESPONSE DO YOU GET?

I've been stopped a few times on the street by people who want to look at it.

GOT ANY MORE PLANNED?

On my back I've got my dad's initials, the year he was born, and the year he died, and now I'm aiming for my two sleeves to join and meld into each other.



DARREN SHEPHERD NORTHAMPTON



ARTIST Nigel Kurt, Funhouse Tattoos, Barnsley.

WHAT IS IT?

A WW2 sleeve

showing my granddad when he was a pilot, and a Home Guard warden. The Home Guard is preparing for invasion. My other designs date back to when I first started getting tattoos. The one on the right is Jesus looking over two kids, which I got because I split up with my ex-partner and I don't see the kids any more. I also have a *Taxi Driver* tattoo, because that's one of my favourite films – Robert DeNiro is my favourite actor.

I've also got Tony Soprano and an Indian warrior on my leg.

WHY DID YOU CHOOSE THEM?

I chose my WW2 tattoo because it's about my granddad, who fought and died in the war. So it's basically for him – the tattoo is based on an actual photograph of him.

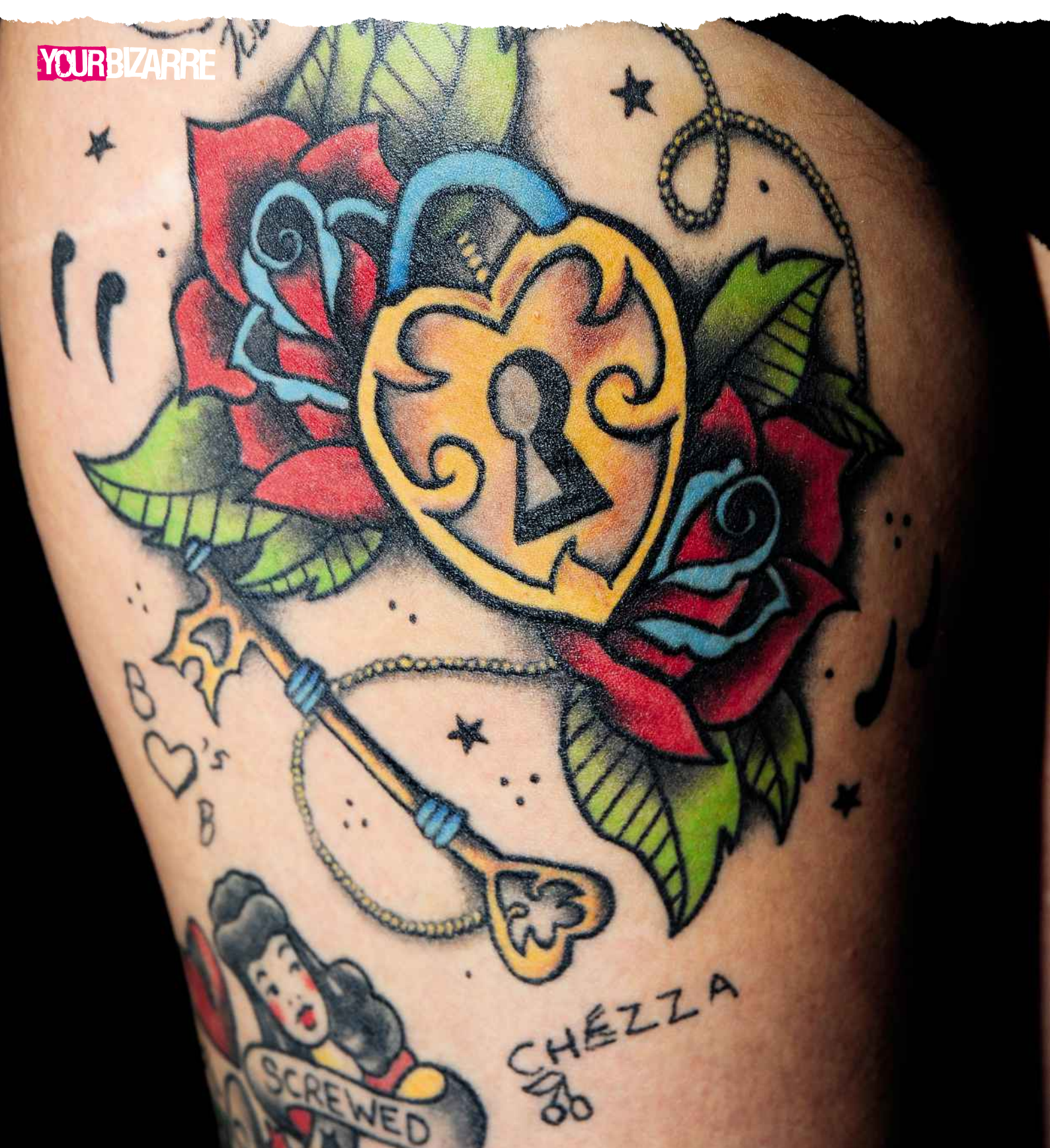
WHAT DO YOUR FAMILY THINK?

My dad loves it, and my grandma would have loved it. I thought of how brave my granddad was in WW2. I've had very few negative comments; but people often ask why I have it. I've read up on WW2 in the past, but this is my personal family story.

GOT ANY MORE PLANNED?

I'm going to finish off my *Sopranos* leg with an image of Junior Soprano around the back. →





TANYA BUXTON BELPER



ARTIST

Myself, Monki Do, Belper, Derbyshire.

WHAT IS IT?

A heart locket.

WHY DID YOU

CHOOSE IT? It's a design I drew when I was a tattoo apprentice. For my initiation, I had to tattoo myself in front of everyone – it was scary! After this I did a couple

more tattoos on myself, and some good friends also loaned me their skin. I've been tattooing properly for about 18 months now, and I love every minute of it.

WHAT DOES YOUR FAMILY

THINK? My mum wasn't happy at first, but she loves my tattoos now. It's just who I am – even when I was at school I used to draw tattoos on myself.

WHAT RESPONSE DO YOU GET?

I get a lot of funny looks because I haven't got a traditional tattoo look – I'm trendy and not that alternative.

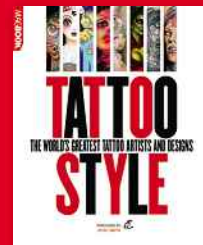
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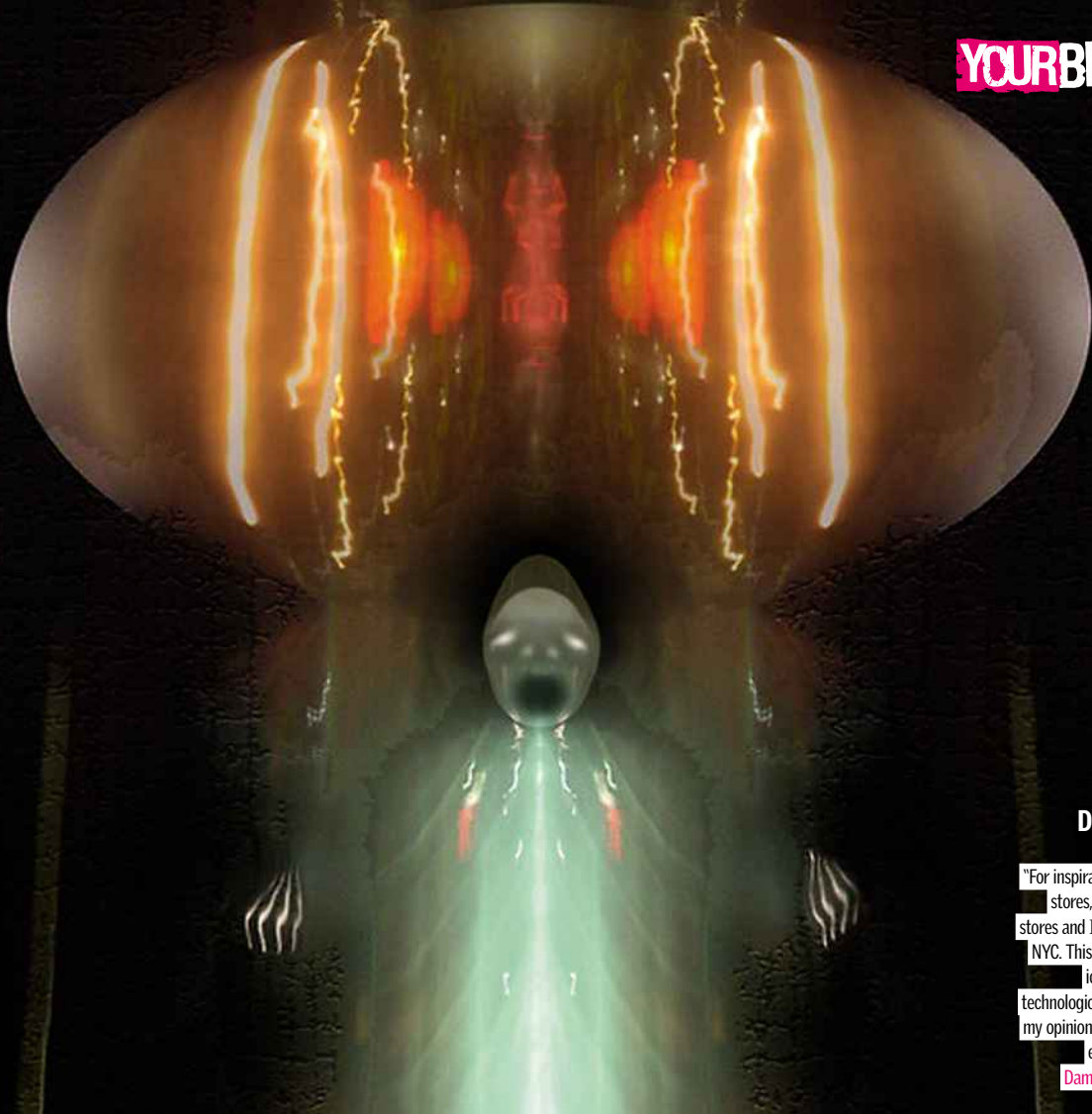


Emily Alice Johnston

Nottingham

"With a personal appreciation of life and the transience of beauty, I have found sanctity in the use of my own body as the basis for many of my works. This piece signifies my feelings of loss during a time of heartbreak and betrayal."

Emilyalicejohnston.co.uk



Damien Olsen
Brooklyn

"For inspiration I visit art book stores, musical instrument stores and I walk the streets of NYC. This piece 'Ghost' is the iconisation of today's technological standards that in my opinion have turned us into emotionless ghosts."

Damienolsenelectronic.com/gallery/718



Spencer Derry
Chester

"I'm a full-time artist and have been drawing and painting for years. I'm inspired by artists such as Giger and Dali, by erotic magazines, song lyrics and film imagery. A lot comes from my imagination too."

Spencerjohnderry.co.uk



**MORE ART
THIS WAY!**



Marcus Gray
Glasgow

"My work is super-realistic fetish pin-up art with sometimes a little Art Nouveau thrown in. Artists like Vargas and Olivia inspire me to paint, also burlesque and alt.girl models. I've got a thing for girls in latex."

[Facebook.com/MarcusGrayArt](https://www.facebook.com/MarcusGrayArt)



Eddie Vegas

Chile

"I create tattoo inspired illustrations and mixed media based on people's submissiveness to mainstream media and the discontentment of Western civilisation. 'Evil Nun' is based on Sarah Bizarra Mills, a body piercer from Denmark."

Republicofvegas.com

Natasha O'Connor

Cardiff

"I feel suffocated when I walk through the city and I'm bombarded with advertising for fashion and products. I love artists that make you think, 'What the hell did I just see?' And those that use blood."

Natash25.wordpress.com



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LUSY LOGAN

23, WILTSHIRE

"I'm into exotic and dangerous animals - I'm not afraid to get up close and personal with them at Crocodiles Of The World (the UK's only crocodile zoo, in Witney). I want to travel, stroke a tiger, and go cage-diving with great white sharks."



RED-HOT!
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RIVET HEART

28, IRVINE, CALIFORNIA, USA

"My ideal partner would have a great sense of humour, the smarts and a nice ass. My hottest sexual fantasy involves latex, Han Solo and Boba Fett in a whirlwind of hot sex!"

PHOTO: ERIN GRENE - THE BOUDOIR

COVER STARS! HOT GIRLS! LIVE CHAT! EXPLICIT PICS! JOIN NOW!



PHOTO: IAN BUTTERFIELD

STRAWBERRY_ VENOM

26, MANCHESTER

"I once did an Adam and Eve inspired nude shoot with a male model who had a cock piercing. The lights blew and I accidentally touched it. I'd love to bend model Miss Mosh in certain ways to do certain things."

TALK TO ME!

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PHOTO: COLIN JAY

STRAWBERRY_VENOM

TOMMY DOLL

23, BRIGHTON

"One of my biggest achievements was moving from Oz to England by myself. The kinkiest thing I've done involves duct tape, bubble wrap, a Mexican hat and a garden gnome."



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Sign up to UltraVixens.net and you'll not only be able to submit your snaps to these pages, but you'll also be in with a chance of getting on the cover of the magazine!

Each month we'll be scouring UltraVixens.net for new stars. When we've spotted 10 girls we like, we'll invite them to take part in a photoshoot in London, which will be printed in *Bizarre*. If any of the girls make the grade, they'll appear on the cover, just like PoppyThorn did (below)! Up for the challenge? Then sign up at UltraVixens.net and hit the 'Make Me A Cover Star' button on your profile page!



OUR NEW FAVES!

BIZARRE ART DIRECTOR DAVE KELSALL AND MANDATRON JUDGE NEW ARRIVALS ON ULTRAVIXENS.NET



VANAMARX

Mandatron says: "This fresh-faced beauty doesn't need latex dresses, elaborate backgrounds or layers of make-up to look sexy - it oozes from her like a generously spread jam sandwich. Tasty!"

Dave Kelsall says: "Wonderful picture... I really like the intimacy shown here... and like below, proof that expensive studios and styling aren't always necessary for that killer shot."

OCTOBER SUMMERS

Mandatron says: "I like this set of girl-gamer photos on October Summers' profile. There's a nice amount of bum that almost distracts us from the world's ugliest carpet... the floor kind of carpet, I mean."

Dave Kelsall says: "That's a Super NES controller, isn't it? She's probably playing Super Ghouls'n Ghosts by the look on her face. I'm a big fan of themed photos around the house. Natural, naughty and fun."



KER-CHING!



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MODEL: CEREAL TITTERIERE, PHOTO CREDIT: STUBEN PHOTOGRAPHY

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PHOTO CREDIT: ZAK TYLER

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Southport Theatre 0844 871 3021	Fri 23 Nov southporttheatre.org.uk	Sunderland Empire 0844 871 3022	Mon 21 Jan sunderlandempire.org.uk
Stockport Plaza 0161 477 7779	Sat 24 Nov stockportplaza.co.uk	Hereford Courtyard Theatre 01432 340555	Wed 23 Jan courtyard.org.uk
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2013			
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WARNING: The Circus of Horrors contains some nudity and language of an adult nature, it is not suitable for children, sissies or chavs. This show contains nuts!
 The dangerous nature of our performances means individual acts may sometimes change

GUNS N' WITH RUBY TRUE SEXY POSES

Foxy vixen **Ruby True** is back to rock your world and explode your senses. Dare you test her appetite for destruction...?

PHOTOS **GEMMA EDWARDS**, WWW.GEMMAEDWARDSPHOTO.COM
STYLING **STEPHANIE WEDGE**
HAIR AND MAKE-UP **TARA STEEL**

Precious gem Ruby True last scorched the pages of *Bizarre* over a year ago, when she stalked around in a sexy fox costume. But this time we've turned the raunch dial to '11', as she transforms herself into self-proclaimed "metal warrior". As for groupie tales, it's the rock stars who chase Ruby, not the other way round. And who can blame them, eh? After all, she's one alt.model and fire-breathing performer who's too good to be True. Pull up a pew for a catch-up with the 27-year-old minx from West Sussex...

Hello Ruby True! It's been well over a year since we last featured you in *Bizarre*. What have you been up to?

Umm... shooting, travelling, generally having fun with friends and models, and going to festivals. I performed a *Black Swan* routine and my Fox show at the debut of Croatia's first fetish event, *Bestiarum* in Zagreb. That was an awesome weekend in such a beautiful country. I've also been trying to work on the members section of my website, but to no avail. I am crap with techie stuff!

We were kinda hoping you might have had more encounters with the Mongolian Mafia, like you did when we last spoke. Didn't one of your pals get in a scrap with some dodgy gangsters? →



**TOO FRUITY
FOR APPLE!**
BIZARREMAG.COM

Strangely enough, nothing like that has happened since, seeing that I haven't been back to Mongolia! I don't think they were the Mafia anyway, just some Mongolian henchmen dudes with expensive tastes. I think my friend only managed to get away because they couldn't really understand each other.

There's a rock theme going on in your new shoot. Are you a bit of a rock chick yourself? Have you got any crazy groupie tales, like camping in someone's garden in a pair of latex knickers?

I hate the term 'rock chick', it makes me think of the shit they sell in Claire's Accessories and Avril Lagume, or whatever her name is! I'm a metal warrior. RWWWAAAAAR! Haha... that's just as bad! But yeah, I like metal and rock and most things surrounding that genre. But I don't have any groupie tales – I'm not so sad that I'd hang about and whore myself out just because a dude can play a guitar. Saying that, I used to exchange emails with Evan Seinfeld from Biohazard as he once saw me getting squashed in the mosh pit and approached me. He tried to get me backstage, but I refused. That didn't stop him giving me his email address,

I'd be Anti-Ignorance Girl. I'm sorry, but there are way too many ignorant people in the world, so I would go about slapping sense into them with kippers or maybe some of my old shoes.

Have you got any superhero porn fantasies? If so, please divulge...

No! Haha, that's just creepy. That said, I did find Thor kinda hot in the movie – you know, actor Chris Hemsworth with his long hair and beard... Purrrrrrr!

It's Halloween. Have you ever seen a ghost?

I dunno, you can't see ghosts can you? But there was this one time I was spinning some clay pottery and I'm sure someone was helping...

What's the scariest story you've ever heard?

I used to love all that scary story stuff as a kid, but now I'm not bothered. But I've watched far too many zombie films, and whenever I'm driving late at night down country roads I plan what I'd do if a real zombie came out of the bushes.

So, what would you do...?

I'm normally driving home from a shoot when I imagine this, so I'd run it down with my car,

"I'D TELL DJ ASHBA FROM GUNS N' ROSES TO SORT HIS EYELINER OUT

AND TO STOP BEING SO EMO!"

though. He's a dirty one! This was before he married Tera Patrick and became a porn star. I'm going to go search my old Hotmail account for those messages now!

Well, if you did have to follow a rock star, who would it be?

DJ Ashba, who's the current Guns N' Roses guitarist. I had a chance to meet him backstage once, but because Axl Rose started the gig an hour or so late, as he always does, I had to leave early otherwise I had no other way of getting home! I hadn't been bothered about Guns N' Roses since it became the 'Axl and Friends Band', at least until I spotted DJ.

How would you have seduced DJ?

I would just sort his eyeliner out a bit and tell him he's pretty and to stop being so emo. Can you tell I have never even tried seducing a guy? I am not much of a girly girl, so seduction techniques are not a speciality. I normally just drink beer and become one of the lads, and it takes a certain kind of guy to dig that, I guess.

As well rock gear, you're looking hot in Superman and Batman tees. If you were a superhero, what powers would you have?

then get out and go 'crazy bitch' on it with a stiletto heel in its eye to spike the brain.

Wouldn't it be wiser to just slam your foot on the pedal, and speed off home?

That would alert more zombies and lead them all to your house. Sorry, but you need to watch more zombie films...

Okay, thanks for the tip! Do you have any good Halloween stories of stuff that you've done, or has happened to you?

My friends and I once stole all the pumpkins from a village. But then we got shouted at by some dude, so we smashed a few of the pumpkins. The plan was to put them all on one person's doorstep... Don't hang out in a village – it's boring!

You've done underwater shoots. Have you ever fantasised about having sex underwater? What do you think that would be like?

It would depend on the depth and compression as to how excited you could get, and how much air you had in your tank. It would probably be very awkward and water is not a great lubricant!

Keep up to date on the wild goings on in the world of Ruby True by logging on to Rubytrue.tumblr.com





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RUBY TRUE

"I'D RUN A ZOMBIE DOWN WITH MY CAR,
THEN GET OUT AND GO CRAZY BITCH
ON IT WITH A STILETTO HEEL. I'D STICK
MY HEEL IN ITS EYE AND SPIKE

ITS BRAIN!"

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"I DID FIND THOR KINDA HOT IN THE MOVIE – YOU KNOW, ACTOR CHRIS HEMSWORTH WITH HIS LONG HAIR AND BEARD..."

RUBY TRUE

PURRRRRRRRR!"



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HR Giger in 2012,
photographed by Bizarre
in his home in Switzerland



BIZARRE
WORLD EXCLUSIVE!

YOU INTERROGATE

HR GIGER

PART 2

PHOTOS ANNIE BERTRAM, ANNIEBERTRAM.COM

If you're still reeling after reading our exclusive interview with Swiss surrealist **HR Giger** in *Bizarre 195*, gird your loins for the second instalment of our audience with the master of darkness. And if you were sharp enough to send in a query for HR Giger via *Bizarre's* Facebook, Twitter or email address, read on because he might just answer **YOUR** question... →

Walking through HR Giger's gallery – the Museum HR Giger in Gruyères, Switzerland – is a sharp reminder of how important the Swiss surrealist's work is, and how his dark visions over the past 50 years have helped shape everything that *Bizarre* readers hold dear.

From his biomechanical works that see man merging with machine – and which, in turn, have inspired new tattoo styles and extreme body art – to his stunning designs for the film *Alien* that helped redefine big screen scares and paved the way for cinematic monsters that were more than a man in a rubber suit, HR Giger's visions have had a profound effect on alternative culture, the shockwaves of which will be felt for generations to come.

In this second part of our exclusive interview with HR Giger – where he spoke to *Bizarre* from his Gruyères gallery – the surrealist painter, sculptor and illustrator talks more about his work, his life, and his fears for the future of humanity.

If you enjoyed our interview with HR Giger, make sure to pop along to *Bizarre*'s Facebook page to discuss what he said, and generally talk about the effect his work has had on your life. Or, if you want to share your thoughts about our audience with HR Giger in *Bizarre*'s Junk Mail section (see p28), drop us a line at Bizarre@blackthorncommunications.com.

In the past, you've referred to the *Alien* as your "baby" – how do you feel seeing your original designs defiled to create toys, action figures, videogames and other merchandise? Does it annoy you when toy-makers bastardise your visions and transform your *Alien* into a snake, a flying monster or whatever?
Sarah Rapley, via email

“Given my humble beginnings and the fact that hardly anybody took notice of my work during the



early years, I mainly find it hugely flattering and satisfying that some of my designs have attained such an incredible level of popularity. Flawed applications do annoy me, however, while seeing good ones is a true pleasure!”



You've expressed your love for making sculptures in many interviews. Do you still produce a lot of sculptures today?

Is it still as rewarding?

Jon Reynolds, via email

“Yes, some three-dimensional versions of my designs are currently being made. It is fascinating, but also very demanding, due to the subtlety of shapes, details, dimensions, and proportions. Moreover, creating such sculptures is far from rewarding financially, due to the high production cost. It is far more a passion than financially viable.”



You once said that the famous 'Birthmachine' artwork (right) was your comment on overpopulation. Is that

still an issue that still troubles you today?

What other global issues concern you currently?

Are these worries reflected in your recent work?

Beverley Houston, via email

“Of course that is still an issue today. Probably more so than ever before.

As I stated last month, I do feel quite troubled about the current state of affairs on this planet with regard to the behaviour of human beings towards each other, towards the other creatures sharing this planet with us, and towards the environment. And those issues, of which there are many, will only become more pronounced as the earth's population increases. Greed and war, to me, really are the two main topics. It seems to me that greed is the reason for what is currently taking place in the world”



Are there any artists currently working that you have deep respect for? You've spoken in the past about your love of artists such as Ernest Fuchs and Fredrich Kuhn – are there any other artists, past or present, →



PICTURE (LEFT): MATTHIAS BELZ

ABOVE 'Landscape XIV', 1972-73, 70x100cm, acrylic on paper on wood

LEFT A photograph taken inside Museum HR Giger in Gruyères, Switzerland, where work from all periods of the artist's career is displayed

RIGHT A detail from one of the amazing artworks in HR Giger's home

FACING PAGE 'Birth Machine', 1999, 200x140x25cm, aluminium. Edition of seven



**"I FEEL TROUBLED ABOUT THE
CURRENT STATE OF AFFAIRS
ON THIS PLANET"**





who affect you on such a profound level? And, if so, what is it that affects you so much about their work?
James Cheung, via email

“Ernst Fuchs is not only a friend, but somebody I have deeply admired for many years. There are many other artists for whom I feel profound respect. And I have, of course, admired certain artists of the past; Hieronymus Bosch or Salvador Dalí are perhaps the most important of them. Also, I have always felt deeply inspired by music and literature.”



The sorts of music bands who obsess over your imagery today tend to play loud, aggressive, difficult rock music.

What sort of music do you personally like to listen to when you're working? Do you still listen to a lot of soundtracks?
Cathy Burns, via email

“It has actually been my experience that if you approach such music with an open mind and give yourself some time to truly listen to it, you will find that a number of these 'loud, aggressive, difficult' rock bands actually also create some very beautiful, fragile, and intricate music, far from the clichéd perception of the general public.

I personally love to mainly listen to modern jazz music, as I have since my youth. Miles Davis or Oscar Peterson, for example, are among my favourite jazz musicians.”



I've heard that you prefer silence when you work. Is that because music is distracting, or because you don't want any other external factors to influence your art?

Ivy Stanshall, via email

“When I still used to work with the airbrush, I always did so while listening to jazz music. Later,

when I discarded the airbrush in favour of sketching/ drawing, I no longer listened to so much music while working.”



Tragically, some of your most famous paintings have been stolen and are seemingly lost forever. Do you still think about those works? Do you think you'll ever see them again?

Sally Lightfoot, via email

“Of course, one never stops thinking and wondering about these works. And, of course, I do maintain some hope that I will be lucky enough to still see them recovered one day.”



The Alien is one of the most famous movie monsters, and it's also the only classic movie creature to be credited to one artist – you! Does that make you proud as the Alien will live forever, and your name will always be attached to it?

Lynn Fowler, via email

“Of course that's something I feel very flattered and proud about. As I stated earlier, I had rather humble beginnings and was very much ignored or even shunned by mainstream society for quite some time. When I began working with Ridley Scott, it was quite simply impossible to predict that *Alien* would become such a popular and influential film. I was mainly attracted to the collaboration by the fact that it would enable me to have my work featured on yet another platform, one I hadn't exploited fully yet.”



Your work has been reproduced so often, and has been an inspiration for so many artists working in different

parts of the globe, that it could be argued that your art/style has transcended your name, and that people copy your work without really understanding where it came from. Does it make you happy that your work has become an art 'style' in itself, or are you annoyed as you should be making more money/getting more credit for your creations?
Penelope James, via email →



ABOVE 'Victory VIII', 1983, 70x100cm, acrylic on paper on wood

LEFT (TOP) 'Beggar', 1976, 58x58x75cm, bronze. Edition of six

LEFT (BOTTOM) 'Necronom 2005', 1990-2005, 110x78x220cm, polyester, metal

RIGHT The biomech interior of the Giger Museum Bar at Museum HR Giger in Switzerland

FACING PAGE 'Chidher Green', 1975, 200x140cm, acrylic on paper on wood

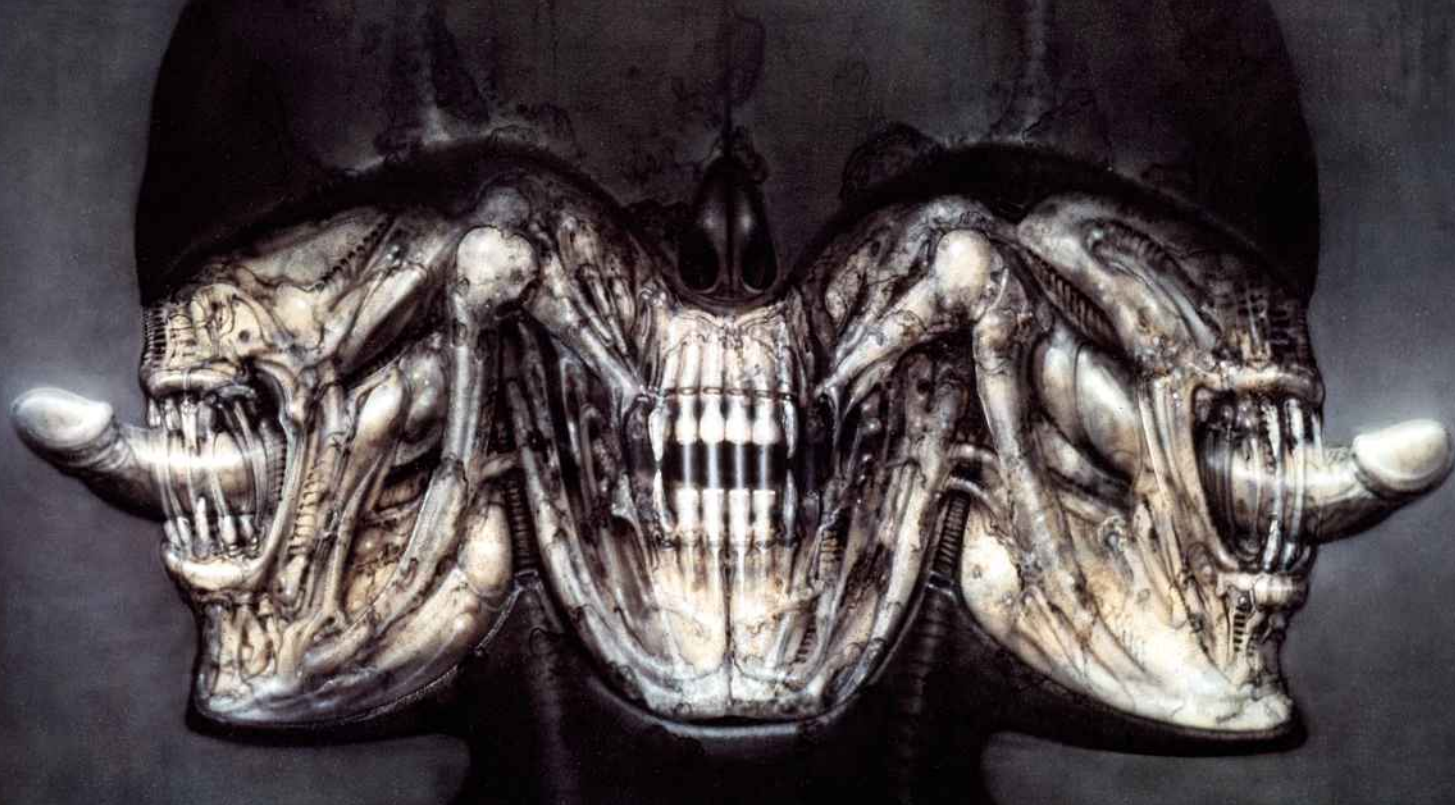


PICTURES (LEFT), MATTHIAS BELZ



**"I FIND IT HUGE
LY SATISFYING
THAT SOME
OF MY DESIGNS
HAVE
ATTAINED
SUCH AN
INCREDIBLE
LEVEL
OF
POPULARITY"**

"SOME OF THE MOST EXTRAORDINARY WORK ORIGINATES FROM TRYING TO COPE WITH FEAR"



“As an artist, you are not quite so selfish that you would be tempted to place such supreme importance in this.”



Why do you think your work is so popular in Japan? What is it about your work that strikes a chord with Japanese audiences?

Chris Hough, via email

“The Japanese society has long been driven by a far stronger sense for the visual and for the surreal. It is, on one hand, a society deeply rooted in traditionalism and rigidity, but, at the same time, a society extremely eager to visualise everything in the most pronounced terms. I also have often noticed an inherent curiosity to explore what the surreal and the future could possibly look like.”



It feels as if a HP Lovecraft renaissance is on the cards, and that people are sick of zombies and vampires in the media

and need something deeper and more intelligent. Do you think the stars are aligned, and the time is right for a Lovecraft revival and Cthulhu to rise? Obviously, your work was influenced by Lovecraft in your early days – does his work have any influence on your work today?

Dr Blackthorn, via email

“It no longer really has an influence, since I no longer paint. But there was a period in my life, during the 1970s, when Lovecraftian ideas had a significant impact on many aspects of my work. My friend, Swiss writer Sergius Golwin, had quite a lot to do with that. His suggestions in this regard had a considerable effect on both my paintings and their titles.”



Your work has been embraced by fetishists across the world, and your imagery has been incorporated into many kinky sex games! How do you feel having inspired lots of filthy sex?

Jon Roundhay, via email

“I don't know if I really have, but if I did, I suppose that's a good thing. After all, 'filthy' sex has, in turn, also served to inspire me at times.”



Looking back on your career, is there one thing above all else that you're particularly proud of?

Will Jones, via email

“I do feel flattered by the recognition my art has attained from people all over the world. To me personally, however, it is simply my work that is important. Anything else connected to it is of no importance to me. It is nice to be recognised as an artist, of course, but this was never the reason I created my art, nor was it ever a driving factor.”



Do you still suffer from night terrors, or have they subsided with the passage of time? If you're free of nightmares, what drives your darkest works today?

Melinda Ross, via email



“I no longer suffer night terrors. I do still dream vividly, however, and I love dreams. Dreams are an enrichment of my life. Carmen and I always share the dreams we each experience.”



In the past, when you were having night terrors, you've said that art was a kind of therapy that helped you cope with nocturnal visions. Does art still have a therapeutic value for you today?

Paco Rivera, via email

“As I no longer actively create new art, this is no longer quite that applicable to me. What was crucial to me, and, as it seems, to many other artists, is that creating art really does have a therapeutic effect. Moreover, I have often experienced that some of the most extraordinary work originates from trying to cope with fear, pain, suffering, or other traumatic experiences embedded in the artist's mind.”



I suffer from bad dreams, and use them to create my own art. Of all the night terrors you've had, is there one particular nightmare that has stuck with you?

CJ Fifer, via email

“There are many. In a lot of cases, recurring dreams eventually led to the creation of some of my most poignant works. I frequently wrote about this in my books, such as in the *Necronomicon*. An example of this is the 'Passagen' series of paintings of the late 1960s and early 1970s.”



You've spoken in the past about your love for David Lynch's film *Eraserhead*. To my mind, it still looks as fresh and exciting today as it did in 1977. Have you watched *Eraserhead* recently? Does it still excite you? Have any other films affected you so deeply?

Stuart McDavid, via email

“No, I'm afraid I have to disappoint you. I haven't seen the film in recent years. It is a very unique film, however, unlike any other. No other film has affected me quite like it.”



Who buys your original works? Is it mostly fans, or do you attract collectors who buy your art as an investment?

Eleanor Houlston, via email

“It all of the above. From friends of mine who have worked with me or have been at my side for

many years, to fans who wish to make a once-in-a-lifetime purchase, to true collectors. And in case of collectors, the motivation to buy a painting can have many reasons, from a pure enjoyment of art to a mere calculating investment.”



In the book *HR Giger ARH+*, you talk a lot about how important women are in your work, and how as a child you were always lusting after the opposite sex. Do you still feel the same way today? Do women still have an important role in your life and work? Or have other influences displaced women from your work?

Lisa Farrell, via email

“It is true; women have been a major inspiration for me throughout my life. And a certain fascination for the vast power of femininity has of course never left me. But nowadays, I am in a long-standing and very happy relationship with my wife, Carmen, whom I adore deeply.”



Is your old painting chair is still alive and working? I saw a documentary about you once, which spoke about this old chair where you'd done most of your work.

Anna Oliver, via Facebook →



FACING PAGE (TOP) 'Necronom II', 1976, 70x100cm, acrylic on paper on wood

FACING PAGE (BOTTOM LEFT) 'Mitra Mask', 1964-71, 100x40x25cm, fibreglass

FACING PAGE (BOTTOM CENTRE) 'Harkonnen Table', 1982, 74x275x177cm; 'Harkonnen Capo Chair', 1981, 180x100x65cm; 'Harkonnen Chair', 1981, 150x100x65cm, polyester, metal, glass, rubber

FACING PAGE (BOTTOM RIGHT) 'Alien Head', 1978/2011, 86x47x24cm, polyester, wood

LEFT 'The Witnesses', 1988, 100x70cm, acrylic on paper on wood

RIGHT (TOP) HR Giger's latest sculpture. 'Saxophonist 2012', 2012, height 46cm, bronze. Edition of 250

RIGHT (BOTTOM) The Giger Museum Bar at Museum HR Giger in Switzerland



ALL PHOTOS ON THIS PAGE AND FACING PAGE: MATTHIAS BELZ

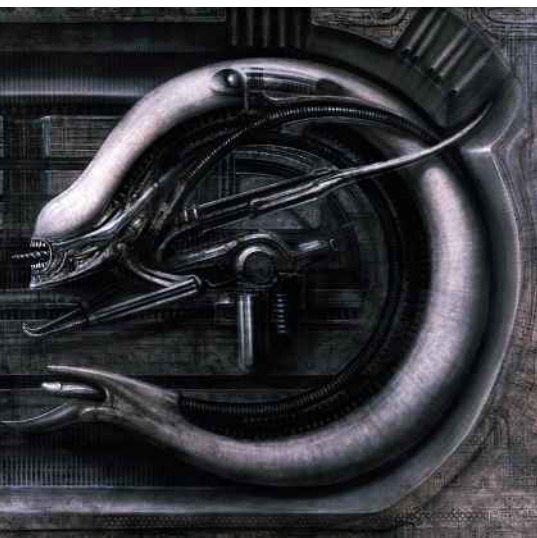
**"I HAVE ALWAYS
CREATED MY OWN
WORK ENTIRELY
OUT OF DEEPEST
PASSION"**

ABOVE 'The Shiner',
1983-87, 70x100cm,
acrylic on paper on
wood

RIGHT (TOP and BELOW)
Photo taken in
HR Giger's home

BELOW 'Alien
Monster V', 1978,
140x140cm, acrylic
on paper on wood

FAR RIGHT At home
with HR Giger



“ It still exists in my old workshop, although in a slightly dilapidated state. ”



After your involvement with *Alien*, what do you think about the evolution of your original *Alien* design by different artists?

Michael Tharme, via Facebook

“ I was always a bit disappointed by what I perceived as a lack of care, attention, and passion in how some of my designs were evolved. It seemed to me, from a distance of course, as if corporate and commercial interests ranged far higher on the scale of importance than the dedicated and plausible evolution of the designs. In my eyes, some of these designs lost much of what I had originally tried to infuse into them. ”



Have drugs influenced you as an artist?
Max Hodges
via Facebook

“ Although I tried LSD, it has never had a significant effect of my work. ”



You said in an interview in 2009 that money was one of the biggest concerns in your life – is cash still a worry?

William Pryce, via email

“ I have been fortunate enough to always have been able to generate sufficient income. Moreover, my financial needs for my daily life have never been excessive. It has to be said, however, that fame or financial gains have never been of any importance to me. I have always been deeply fascinated with art due to its beauty, and I have always created my own work entirely out of deepest passion. ”



This interview would not have been possible without the help and hard work of Tom Gabriel Fischer, and HR Giger's wife, Carmen, to whom *Bizarre* would like to express its deepest gratitude. Thanks also to Matthias Belz for his help in supplying the incredible artwork and photos in this feature. Make sure you check out the website for the Museum HR Giger at Hrgigermuseum.com

FORTEAN TIMES PRESENTS AN ANTHOLOGY OF EXTRAORDINARY ENDS

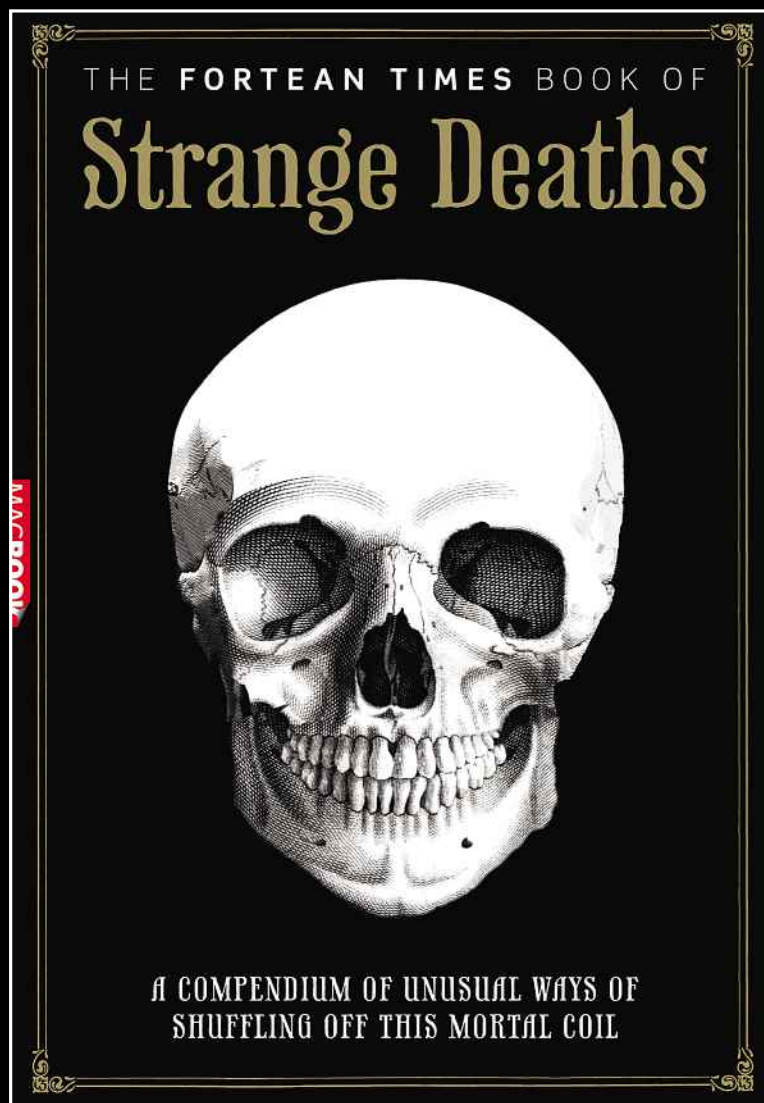
Death comes to us
all in the end... but some people manage to
make a more memorable exit than others!

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POISONED BY
PARROT FARTS

DINER KILLED
BY FLYING
LAMB CHOP

CIRCUS DWARF
EATEN BY HIPPO

MOURNER
CRUSHED
BY COFFIN



BUDDHIST MONK
KILLED BY GIANT
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JAZZ AFTER DARK

1920s Chicago: a decade of illegal liquor, decadent jazz clubs and, erm... evil sorcerers. Brand new Lovecraftian graphic novel *Deadbeats* unites the lot in one gripping, mesmeric tale of the diabolic... →

Ask your average know-it-all how the Roaring Twenties acquired the name, and they'll point to a decade of economic prosperity, artistic freedom and polished spats.

Ask the writers of *Deadbeats*, and they'll likely point to the cacophony resonating from the bowels of tentacled horrors. Or the hallowed screams from terrified plebeians as they observe a herd of reanimated corpses shuffling out of the ground. Now that would be *proper* roaring.

Bizarre's fascination for HP Lovecraft and his eerie tales is no secret. So when we learned that *HP Lovecraft Literary Podcast* co-hosts Chris Lackey and Chad Fifer had joined forces with 2000AD / *Dark Horse* artist Ian Culbard (the man who adapted Lovecraft's *At The Mountains Of Madness* to graphic novel format) we were intrigued. When we discovered their collaboration was designed to conjure up a new Lovecraftian yarn entitled *Deadbeats*, the project was installed high on our must-reads for 2012.

Set against the backdrop of decadent 1920s Chicago, with its mobsters, molls and musicians running riot, *Deadbeats* follows a trio of jazz stars who land a 'plum gig' at the funeral of a Reverend's deceased wife, only to end up in a diabolic scheme to raise hell. The adventure marries comedy and horror to Culbard's sharp-but-moody palette and stylish caricatures. We caught up with Chad, Chris and Ian for an exclusive look into the monstrously fascinating world of *Deadbeats*...

"CHARACTERS WHO HAD NO BUSINESS DELVING INTO THE SUPERNATURAL WORLD HAVING TO SAVE THE REAL WORLD"



Afternoon guys. Can you give us a brief introduction to *Deadbeats*?

Chris: *Deadbeats* is a 1920s horror / adventure / comedy. It starts off in Chicago with a trio of jazz musicians on the run from the mob. Thinking they're taking a musical gig, they discover they're part of a mystic plot to raise the dead!

Chad: Also, monsters.

It's described as Lovecraftian. In what sense do you think the *Deadbeats* novel echoes Lovecraft and his works?

Chris: The period and the monsters really ring Lovecraft. But more importantly, the protagonists live in a Lovecraftian world – a world where mankind is insignificant and just barely fending off malevolent forces. Of course, the protagonists don't know this!

Chad: Our story expresses the fun of Lovecraft's pulpier stories using a visual vocabulary. Conceptually, it's in his universe, although the story shares only a few commonalities with Lovecraft's fiction in terms of plot or character.

Is there any further significance in your decision to set it around the 1920s jazz scene, other than it being HP's time? For instance, the belief that the decadent jazz music scene was the work of the Devil...

Chris: I think we just liked the idea of horror protagonists being musicians. Jazz just makes sense for the period, as well as its connections to a seedy underworld.

Chad: We liked the fringe lifestyle of musicians for the characters, they're transient, socially liberal and viewed with suspicion. The 1920s were attractive because of jazz's explosion and the decadent culture associated with it, haunted by the horrors of the recent war. And, yes, jazz is the perfect soundtrack for the Devil's work.

Is there also a hardboiled fiction influence at work, primarily the *Angel Heart* movie starring Mickey Rourke (adapted from the William Hjortsberg novel *Falling Angel* about a musician who sells his soul)?

Chris: *Angel Heart* is a great movie! I'm sure it's in there somewhere. But I really feel that jazz at the time was the subversive music of its day. And that I think shows more than anything.

Chad: I guess we share the 'musicians

"YOU DON'T
SEE US BEING
FOLLOWED, DO
YOU?"



THIS AIN'T
OVER...

summoning evil' genre with the song 'The Devil Went Down to Georgia' [written by the country band The Charlie Daniels Band]. However, I'd say this story is a bit lighter in tone than hardboiled fiction. There are deceptions and horrors, but at heart it's an adventure tale.

Is it a challenge trying to capture the feeling of music in a non-clichéd way?

Chris: Oh, it's hard. The music is important to the story and the characters, but trying to communicate that without having audio is hard. I think Ian's doing a great job with it.

Ian: It can be tricky, but only if you over-complicate it. For the tricky stuff you just have to keep it simple. So we have notes hanging in the air and it's up to the reader to interpret how awesome (or terrible) they sound. Everything else within the comic – the period, the colours, all that kind of stuff – just helps to add the flavour to what those notes should be.

What research did you undertake, both in the period and the supernatural elements?



Chris: Storywise, we're pretty familiar with the period. We've fictionalised some of the places (not unlike Lovecraft) as well as the mafia family.

Ian: I've done a lot of work in this part of this particular century, so I am researched up to the eyeballs. I kind of look at stuff like a studio would when they consider how they're going to film something, so I always consider stuff like you would if you were dressing a set.

Chad: We tried not to overdo it with referencing the period stuff – it's just the present-day world they live in. As for the supernatural research – no way, man. That stuff scares the FUCK out of me.

If you could use necromancy to raise a person from the dead, who would it be? Chad, not a great question for you...

Chris: Lovecraft! Mostly to show him the modern world and how he's affected it, but also to hear him pronounce 'Cthulhu'.

Chad: Whoa, are you trying to scare me?

Ian: Walt Disney. It's what he would have wanted.

Did you write *Deadbeats* while listening to lots of jazz and blues to put you in the mood?

Chris: *Deadbeats* was more influenced by my time playing the *Call Of Cthulhu* role-playing game. Having characters who had no business delving into the supernatural world having to save the real world. It's fun and exciting.

Chad: I did go on a Bix Beiderbecke kick while I was doing my work on the comic script, actually. Bix was a pioneering jazz musician of the 1920s and is from the same area in the Midwest where Chris and I grew up. He was one of the original rock stars – successful, influential, drank himself to death by 28. One of the last pieces he wrote →

DEADBEATS

during a very black time in New York is called 'In the Dark'. I played it over and over around the time we were working on this.

Another huge influence on the flavour of the story would have to be the jazz song 'Mr. Kicks' by Oscar Brown, Jr. It's from the 1960s, but has the perfect energy – the driving rhythm and the themes of temptation. I somewhat imagine the main character Lester as a young Oscar Brown.

We're also just big fans of the popular music of the period – so much of it having a spooky vibe like that musical saw in 'Whispering', and all the great novelty songs like 'Old King Tut' or 'Barney Google.'

Just taking a peek at the excellent artwork here. The character Mahoney, a disfigured servant with 'mysterious origins', looks like a scary fucker. What's his story?

Chris: [To Chad] Are we talking about him? [To *Bizarre*] Without revealing too much, Mahoney has some serious problems.

Chad: Very serious.

Ian: Absolutely. Universal Monsters. Right from a very early age. I was utterly obsessed with the holy trinity of Frankenstein, Dracula and the Wolf Man. Always. Was I ever scared of them? Kind of. Renfield in the Bela Lugosi *Dracula* at the foot of the stairs doing that creepy laugh is probably what really scared me most about that movie. Wow. Dwight Frye was a terrific actor.

Chad: Terrified, then obsessed. I think there are psychological reasons that boys are attracted to monsters as characters: they're misunderstood, can't control themselves, are perceived as hideous by normal people, yet possess great power that is terrible when provoked. But I'm no kid anymore and I still love them.

What's the scariest thing you've ever been, told, seen or heard?

Ian: That I have an accountant...

Chris: I went to a friend of a friend's house and he had these overweight, retro-dressed, middle-aged people. They were just sitting in the living room, not saying or doing anything. The

guy didn't acknowledge them and they didn't even look at me. To this day, I have no idea what was going on there.

Chad: Probably earlier in this interview when you were all like – "oh, who do you want to raise from the dead?" That really wasn't cool, man.

We're sorry Chad! In Lovecraft mythology, who do you personally find is the most terrifying creature / being?

Chris: I don't think *Cthulhu* is scary. It's too quantifiable. It's a big monster with a squid head and bat wings. I can see that. Shoggoths, on the other hand, I don't really understand what they really look like. Almost every artist's rendering of them is very different because it's they're not as quantifiable. Scary.

Chad: All the stuff that we can't see – those gelatinous things floating through the air in *From Beyond*.

Ian: Oh, you're asking me to pick one? I dunno, I can't commit. But I will say this. I love Gugs. Gugs are awesome. →

"I WAS OBSESSED WITH FRANKENSTEIN, DRACULA AND THE WOLF MAN. ALWAYS. WAS I SCARED OF THEM? KIND OF."

If *Deadbeats* was made into a film, would the part of "cocky, brash" trumpet player Lester Lane be played by Jamie Foxx? Foxx did a great job in the Ray Charles music biopic *Ray* and can come across a bit, you know, flash...

Chris: He's a bit too old now, but a great actor. I feel more like Donald Glover [of US comedy series *Community*] would capture the feel of Lester more. Lester is a funny guy and he doesn't take anybody's shit.

Chad: So rude, Chris! Maybe Jamie Foxx thinks you're too old.

Ian, can you explain why you have opted for the art style that you have?

Ian: Because it felt right at the time? This is almost a retrospective question which only art historians ever seem to be able to answer properly long after an artist is dead. Maybe if you dig me up or reconstitute my ashes in 500 years time and bring me back to life I might have had enough time to think about it and give you a straight answer. Art's an accidental process. Because of the tone of the script, which has a kind of Billy Wilder picture quality about it, I think there is a slightly more comedic element – but really more so with the storytelling and the visual pace than the designs.

Are there any fucked up twists or scenes in the story that you can hint at?

Ian: A scene to do with someone's eyes. Urgh!

Chris: There is a very large tree that is decorated in a pretty disgusting way.

Chad: And you do get to see a lot of skin from the waist down...

Lovely. Were you all obsessed with monsters as kids and were you ever scared by them?

Chris: I was obsessed with monsters. Probably because they scared me.





EEEE EEE EEEE EEE E

AAAAAAHHHHH!

YAAAAHHHHH!

SKREEEEEEEEEEEE
SKRRRRK!

WHAT
WAS
THAT?!

SOMETHING
CAME AT THE
CAR.

YOU
DAMN
FOOL



Chris: you were an associate producer on the silent film *The Call Of Cthulhu*. It has long been debated among Lovecraft / horror movie fans that Lovecraft has very rarely translated well to the big screen, in terms of feature-length movies. Could you say why?

Chris: Lovecraft's stories are more about mood and atmosphere and not so much about the characters and plot. So to make a movie using a Lovecraft story, you really need fill in a lot of blanks. And most fans don't like that.

With *The Call of Cthulhu*, it was pretty much exactly as the story was written. The movie works, because it was silent, and that gave audiences a step away, so they weren't expecting a typical three-act structure film. You could get away with staying true to the story.

Chad: I advocate taking the concepts and running with them, like Lovecraft personally encouraged so many younger authors to do.

What are your favourite Lovecraft movies?

Chris: Dan O'Bannon's *The Resurrected*, which is a version of *The Case Of Charles Dexter Ward*. And I still love Stuart Gordon's *Re-Animator*.

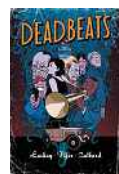
Chad: *The Thing* and *In The Mouth of Madness* – not adaptations, but the right spirit.

Finally, can you share with us any exciting plans for the Lovecraft podcasts? Only needs to be something little, an appetiser...

Chris: Plans? We're supposed to plan things? Well, for now I'm really excited about exploring the works that inspired Lovecraft. Arthur Machen, Poe, Algernon Blackwood... some of this stuff is great!

Chad: We're playing it by ear as always, just trying to have fun along the way. There are so many great, nearly-forgotten stories to read! 

Deadbeats is available from 22 November, published by SelfMadeHero. Visit SelfMadeHero.com and Hppodcraft.com

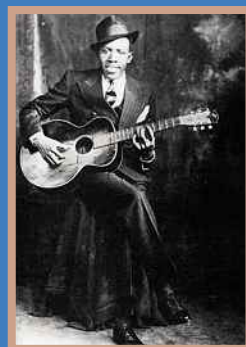


MUSICAL HELLRAISERS!

It isn't just the jazz stars of *Deadbeats* who raise unholy forces. According to rock myth, it seems other bands may have had their own experiences in such spooky matters...

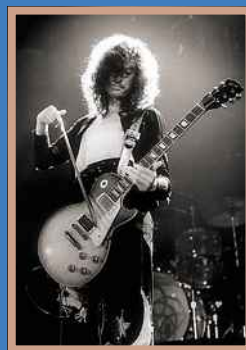
ROBERT JOHNSON

Seminal Delta blues man who is said to have sold his soul to the Devil at a crossroads in return for fame, women and astonishing guitar wizardry. The subsequent penning of such lyrically chilling tracks such as 'Me And The Devil' and 'Hellhound On My Trail' did little to dispel the myth. He died in 1938 at the age of 27, possibly poisoned by a jealous husband whose wife had been the subject of Johnson's flirtations.



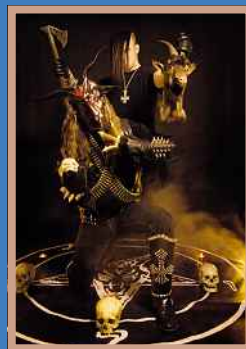
JIMMY PAGE

The blues rock behemoths and heavy metal progenitors Led Zeppelin were also once strangely rumoured to have traded their soul in return for fortune. Far more certain is that the band's guitarist Jimmy Page did own an occult bookshop in London and bought Boleskine House – the former residence of Aleister Crowley, which is said to be where the notorious English occultist performed demon / angel / spirit-raising rituals.



SATAN'S WRATH

Terrifying *Bizarre* in this month's music pages, these Satanic thrashers claim to own 13 Satanic covens around the world and are deadly serious about black magic. Founding member Tas Danazoglou tells *Bizarre* that they hold orgies, sacrifice humans and "use necromantic rites to speak with the dead" then "evoke the Master who appears in the form of a black goat".



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Flippin' 'eck, love!
You could have
washed yer
undercrackers!

You're in safe hands,
my darling... I'm the
MP for **ICENSORED** you
know!

**TOO FRUITY
FOR APPLE!**
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CANING IT!



Our naughty reporter, Rachel Rogers, bends over and takes it like a schoolgirl at fetish event *Night Of The Cane*!

WORDS **RACHEL ROGERS**
PICTURES **VICKI COUCHMAN**

I've got a belly full of booze, an arse full of arnica and pants perilously close to being filled with poop – because I'm about to be caned. In front of a crowd. And judges. All I want is to make it through without crying. Ladies and gentlemen, welcome to spanking competition *Night Of The Cane*.

I make no secret of the fact I love a hand slapping down on my bum cheeks, especially during sex, because it intensifies the feelings and leads to a better orgasm. But *caning* has driven fear into many an unruly pupil. Why? Because it fucking hurts! But I love a challenge. So when an invitation for the event arrived at *Bizarre Towers* and everyone else claimed they were washing their hair, I dusted off my old school uniform and headed to an industrial estate in Romford, Essex.

FEAR AND LOATHING IN ROMFORD

This annual homage to the scary stick was launched a decade ago, by long-term kinkster Ishmael Skyes, in order to unite BDSM's three main clans of cane-aficionados – adult school-people, sadomasochists and corporal punishment enthusiasts – under one umbrella. "There was so much, 'Ooh, they're wrong' rubbish going on (between factions), I thought an annual pow-wow might be a good idea," says Skyes.

As I ascend a staircase leading to the venue, I half-expect to hear squeals and thwacks as canes get their comeuppance in a darkened, bloodstained dungeon. Instead, I find myself in a pleasant, well-lit foyer filled with a collection of happy dominatrices, headmasters, sissy maids, adult school pupils and crossdressers. →

HERE'S BIZARRE'S GIRL
RACHEL GETTING HER
ASS WHACKED!

OUR RACHEL'S GOT A FANCY
JOB NOW, SO WE HAD
TO HIDE HER FACE!

NIGHT OF THE CANE

The night kicks off with caning workshops, schoolroom role-play and general play before the grand finale: the caning competition. I trot down a corridor to a makeshift classroom lined with desks, full of eager students and a stern-looking mistress dressed in a gown and suspenders. Next to me sits Bethany, a neatly turned-out pupil who came into the fetish scene after she retired.

"I'm scared about being caned," I confide. "Just ride the crescendo of the pain and enjoy it," she says. "Although I do like the anticipation and the memory better than the pain itself."

LASHINGS OF BEER

"SILENCE!" bellows the mistress. "I am Miss N Barclay. Known to the brave as old BS. I advise you to keep such things to yourself." (Cue giggles from the class). "Today's lesson is creative writing. Now, who will give us a subject to write

about?" After a few "very unsuitable" replies we settle on Halloween, then we begin scribbling. "Are we keeping you awake?" she calls to a startled white-haired chap called Kevin. "Sorry, I think it's the beer, Miss," he replies. The Mistress puts up her forefinger and motions him towards the front. With a slight spring in his step, the chap mounts a whipping bench, arse towards us. The Mistress yanks down his shorts, and we're amused to see that he's wearing a thong with a bollock hanging out. More giggles.

"What's this non-regulation underwear?" she bellows. I look at Bethany, who whispers: "We're meant to be wearing white cotton knickers!" Oh shit, I think, picturing my heart-patterned pants.

Our teacher stands to the side of the bench and delivers six short, sharp, quick whacks. The flesh on his bum quivers, but I don't detect any flinching. By the end his arse is red and he

looks happy and awake. Then it's time to read our work. My account of "mistaking the moans of mummy and daddy writhing together getting all sweaty," for ghosts amuses the class, but displeases the Mistress.

"Bend over here!" she says, whooshing her gown in the direction of the bench. "Please don't do me too hard – I need to last for the competition!" I whimper. I know: pathetic.

I detect a slight nod as I bend over. "Non-regulation knickers!" she shouts. Oh lord! When the cane hits my bottom, I can tell the thwack is not as sharp as usual, but it still stings a little. By the sixth hit, I'm so relieved that I can't stop laughing and I'm actually told to stand outside! Oh, the shame.

A BUM DEAL

At the end of the corridor I find a huge room filled with dungeon equipment. More guests

"HIS BUM QUIVERS, BUT I DON'T DETECT ANY FLINCHING. BY THE END HIS ARSE IS RED AND HE LOOKS HAPPY AND AWAKE"





have arrived and are now chatting with old friends, having boots worshipped, indulging in caning or waiting to be played with. I notice a huddle at the end of the room, and find competition judge Peter Birch demonstrating “the five-bar gate technique on the slender buttocks of 27-year-old Goth Jacqueline”. He beats out five horizontal strokes and a sixth across them at a downwards diagonal, so the ‘tramlines’ look like a gate. “Easy it ain’t!” he smiles, smugly.

“Have you got a partner for the competition?” asks Ishmael. I don’t. He introduces me to a pretty 22-year-old pro-dom called Lady Sophia Black. To prepare my pale cheeks, the Lady gives me a spot of light spanking, and I cover my – now warm – cheeks with bruise-busting arnica

cream and wash down a couple of painkillers with a slug of wine.

The competition takes place in the bowels of the venue, and we descend another set of stairs to find tables of excited spectators sitting in front of a table of three judges – including Peter and Miss Prim (see our ‘Back To School’ feature in *Bizarre 178*) – and a fairy-lit stage with a whipping bench and a chair. The smell of meat and onions fill the air, courtesy of a hot-dog stand in the corner... possibly, my fear suggests, to mask the scent of burning human flesh!

The Bishop – a stern-looking chap with a big beard – takes to the stage to explain the rules. Each duo must carry out a small role-play,

culminating in six of the best. Marks are awarded for Style, Power and Accuracy. He adds, “Anyone drawing blood will be instantly disqualified... though tears might get extra marks.” The Lady smiles at me. Gulp!

Many scenes are set in schools, but there’s also a parking ticket debacle (“I promise to get loads more tickets,” says the undeterred canee after a particularly hard caning), a banker disciplinary, and a wrestling match. I’m surprised by the different techniques: some caners stand at arms length, while others are closer. Some stroke between hits, some do taps before the big thwack, and many get their canees to count. It’s hard to tell which Six Of The Best is best! →

NIGHT OF THE CANE



“I BACK AWAY FROM THE CHAIR, LOOK BEHIND AT THE AUDIENCE — WHO ARE CLEARLY ENJOYING MY FEAR”

EARNING OUR STRIPES

All too soon, it's my turn. The Lady and I have worked out a quick scene where she'll tell me off for snogging behind the bike sheds. "Come," she calls from the stage, and my jelly-like legs can barely carry me. After

chastising me, she orders me to lean on the back of chair.

"Please, not too hard!" I wail. Slowly, I assume my position and the Lady pulls up my pinafore. "Six thwacks and it'll be over," I tell myself. "Oh shit!" I call, as the first one hits my

skin. I can tell the lady is restraining herself, but fucking hell my arse stings and my legs buckle. I back away from the chair, look behind at the audience – who are clearly enjoying my fear – and go back to the chair. Thwack! More swearing. It hurts so much. I bite my lip, dig my nails into my palms and hold my breath. THWACK! THWACK! "Oh holy fucking shit!" I cry, as the audience roars with laughter.

But I have to last. After few more swipes I actually lose count.

"How many more?" I ask the audience.

"Two!" they all shout.

"Pull her naughty pants!" someone calls. The Lady does so. I'm slightly excited at the thought of being exposed, but the feeling quickly gets replaced by pain as the mistress gives two, much lighter, but still painful, taps. And then it's over.

"I promise never, ever to touch a boy again, EVER!" I murmur to close the scene, as the crowd goes wild.

Back on the floor, a sense of euphoria washes over me. It's done. I plug wine, and hug all my fellow canees.

"How did I do?" I ask the Lady. "Well, I found it very entertaining to have a sub that squealed so much!" she says. Harrumph.

As a 'parking inspector' canes a naughty, voluptuous woman, I touch my throbbing arse and... oh my god... "I've got welts!" I declare proudly. "Me too," whispers fellow canee Daisy, smiling proudly. "It feels lovely!"





Next up are a couple who describe themselves as “Miss Bad and errant schoolboy Tom”. Both declare they “do normal” jobs in bookmaking and insurance” and admit to being “no longer in our forties”. Tom skulks up to the judges, presents them with a fiver, and gets on the stage. “Our first bribe,” smiles Miss Prim. Why didn’t I think of that?

“I’ve heard you’ve got non-regulation pants on. May I take a look?” says Miss Bad. She reveals a pair of Superman pants, much to the audience’s glee, before laying into his bum.

AND THE WINNER IS...

As the judges deliberate, Ishmael gives a speech on school bullying. Then a trophy – a bronze statuette of a schoolgirl – is awarded to Mistress Bad and Greg by Ishmael. “They gave the best all round performance. Others were more accurate, others put on more of a show, but they managed to combine the two to best effect. Mistress Marissa clearly knows what she’s doing, and delivered a beautifully precise six-of-the-best.” I’m chuffed to hear that my non-regulation underwear receives the Best Pants accolade. The next morning, a bruise the shape of Australia covers my cheeks. Thankfully, the pain has given way to a sexy throb. I may have been the wimpiest arse to ever take to the *Night Of The Cane*, but I’m proud that I did it. 

For more info, pics and tips on corporal punishment events, go to The-firm.org





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THE ART OF F***KING

Celebrating the golden age of trashy porn with tales of enemas, garage lube, balcony wanking and a new book featuring the finest cocktease movie posters known to mankind... →



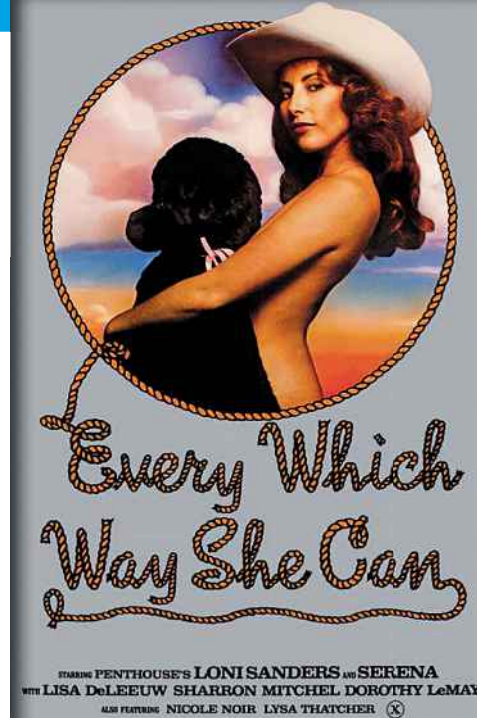
WORDS **STEPHEN DAULTREY**

PICTURES **JACQUES BOYREAU**
AND **PETER VAN HORNE**
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VINTAGE SMUT

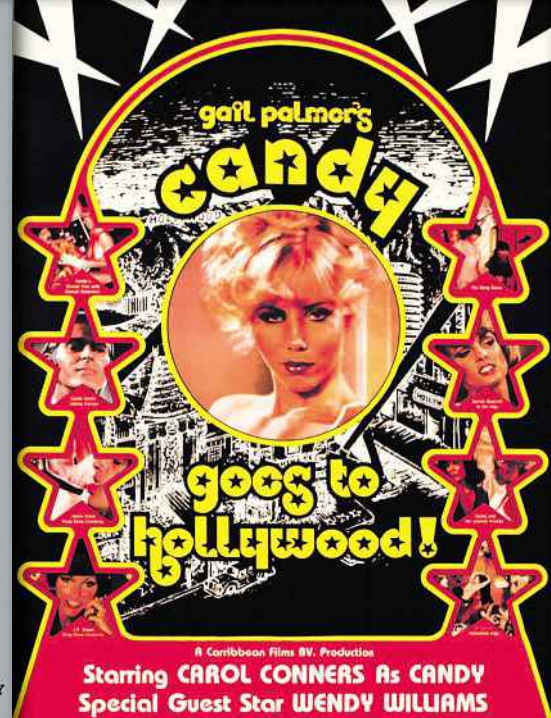
Thanks to the internet (and reasonably relaxed pornography laws), these days almost any type of filth is accessible through a few simple taps on your keyboard. The last decade or so has seen porn become harder, smuttier, broader, stranger, and occasionally shocking. Scoffing each other's shit; inflating each other's bellies with bicycle pumps; animated tentacles worming their way up a schoolgirl's boo-boo – you wouldn't expect such acquired perversions in early X-rated grot flicks such as *Debbie Does Dallas* (1978) or *Candy Goes To Hollywood* (1979).

But if there's one thing gravely missing from today's grot culture, it's that they don't make movie posters like they used to. In fact, they rarely bother to make them at all! The age of the X (or XXX)-rated movie, its adult theatres, and the subsequent underground phenomenon of 'porn chic' belong to the bygone pre-DVD / downloads era of the 1970s and early-80s, where potential cinema-goers would be snared in the street by colourful images of feisty cheerleaders and Nazi dommes, and mischievous taglines such as "best lube job in town!" (*Garage Girls*, 1982) and "the main course is finger lickin' great!" (*Hot Lunch*, 1978). The film titles were equally arousing and ridiculous: *Born Erect* (1976), *Her Family Jewels* (1974) and *Deep Inside Annie*



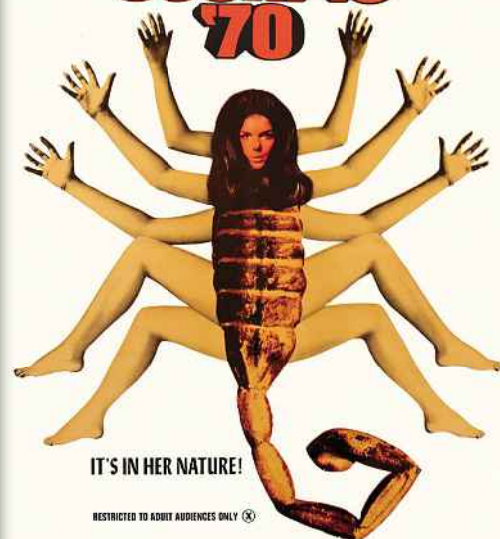
Sprinkle (1981) stroked the curiosity of any passing hipster or deviant with a pulse.

"Around the late 1960s, the whole X-rated thing was really gaining steam," recall self-labelled 'pornoisseurs' Jacques Boyreau and Peter Van Horne, who have collaborated for the nostalgic perry poster book *Sexytime: The Post-Porn Rise*



BEWARE THE FEMALE OF THE SPECIES...
THE STING IS IN THE TAIL!

SCORPIO '70



Of The Pornoisseur (which provided the fine images you can see on these pages). "The sexual revolution was in full swing, and nudity and perversion was creeping into the mainstream," says Boyreau, "Grindhouse movie producers had begun competing about who could up the filth factor. Meanwhile, hardcore porn had become legal in Denmark, and magazines and films flooded the US where porn remained illegal."

In response, according to Boyreau, the filmmaker Alex de Renzy sneakily skirted obscenity prosecution by way of "education and artistic merit" with his explicit 'documentary' *Pornography In Denmark* (1970). However, screenings of plot-driven films such as *Deep Throat* (1972) were prone to police raids, and on one occasion "everyone was arrested including the popcorn seller".

Such outrage and controversies only increased the appetite for filthy X-rated flicks in the US and by the late 1970s, there were some 800 theatres showing them around America. They rolled at drive-ins too, allowing spectators to ogle blown-up pussies on giant screens. All cinemas, including upmarket Pussycats chain,



She made them crawl!...
 She made them beg!...
 She made them suffer!
 and THEY LOVED
 EVERY PAINFUL
 MOMENT!



“DRIVE-INS ALLOWED SPECTATORS TO OGLE BLOWN-UP PUSSIES”

with their velveteen bordello curtains, stuck up salacious posters to draw the punters in. These bright, suggestive and sometimes absurd posters made the films even more trendy and often operated as standalone works of art that were almost entirely autonomous from the fuck films they promoted. “That’s the very thesis of *Sexytime*, that these posters were like ‘Primal Spectacle’ buttons,” enthuses Boyreau. “They activated their own post-porn, personal narratives. They’re much like how Impressionist paintings or religious, symbolic paintings can induce visionary relationships between body and soul.”

Some of the more fantasy-minded poster designs such as *The Toy Box* (1971), with its

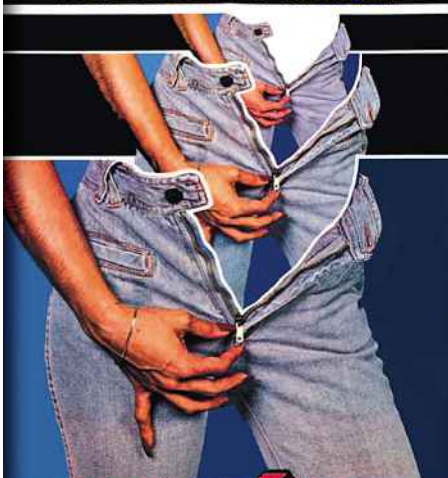
THE FIRST EROTIC ADULT
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VINTAGE SMUT



Librianna, Bitch of the Black Sea

TEENAGE COWGIRLS HAVE THE
 FASTEST FINGERS IN THE WEST...!



BLAZING ZIPPERS

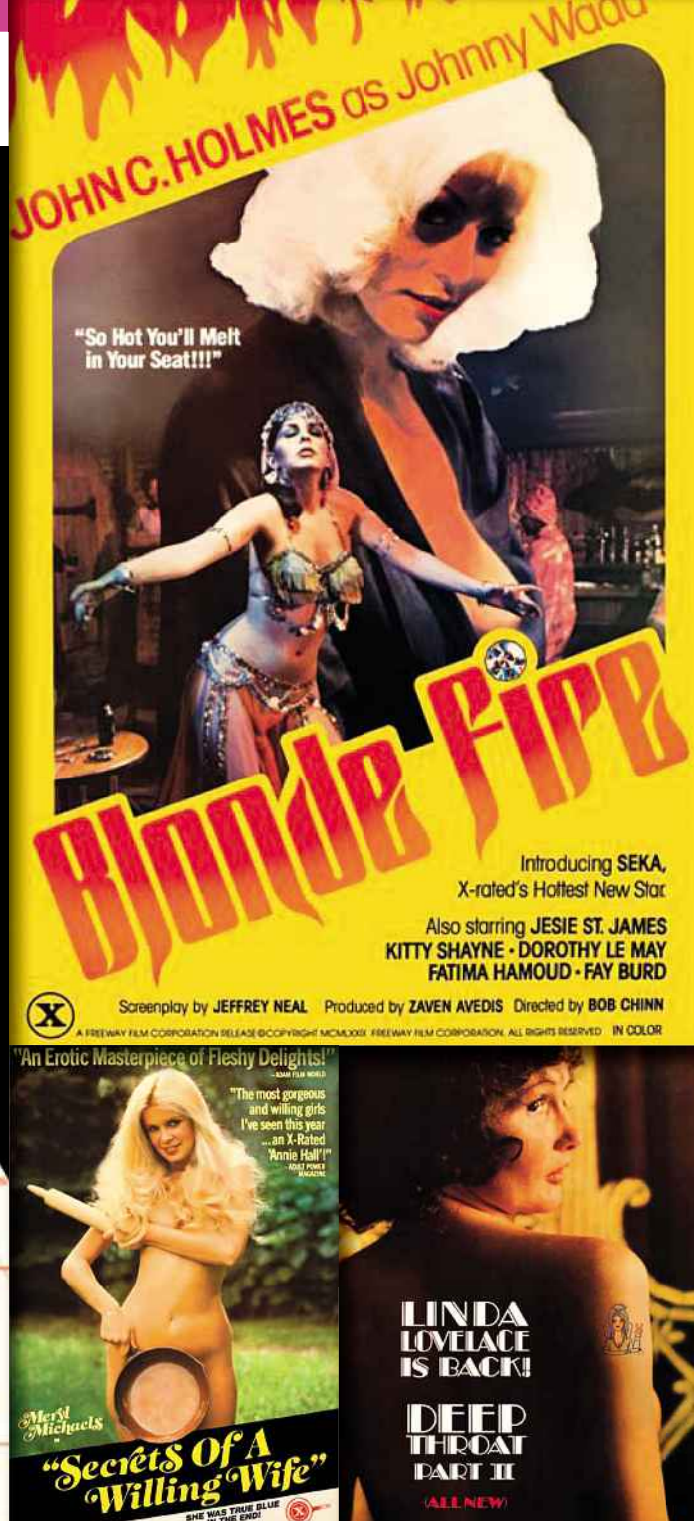
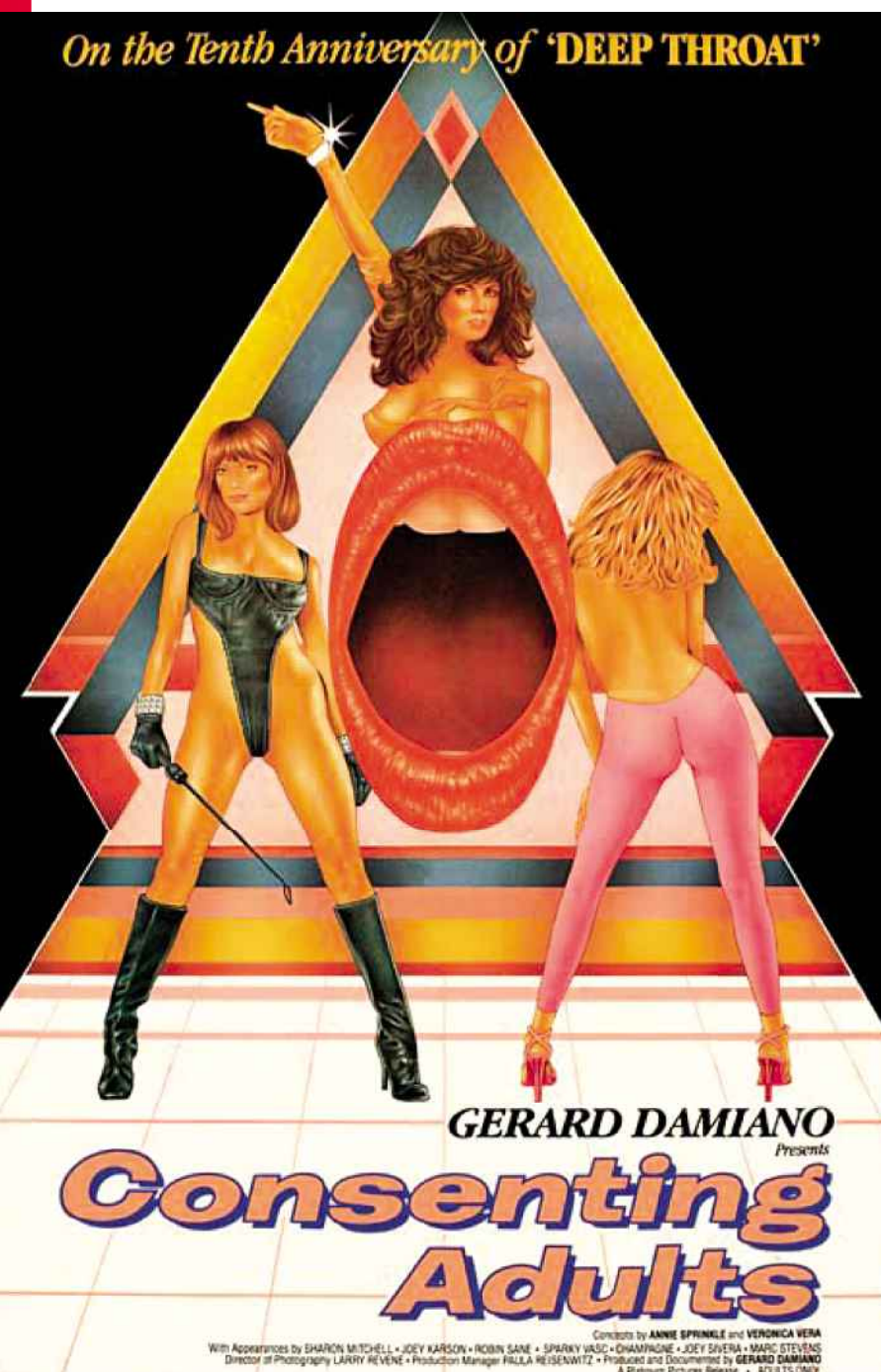
MELISSA JENNINGS • ANN BEATY • BIG JOHN HANSON
WRITTEN BY BOOTS MCCOY • A New California Pictures Production

vampire bats flocking out of a gothic castle, and *Lust Inferno* (1982) suggested the films would be weirder than they actually were. Others, namely *Librianna: Bitch Of The Black Sea* (1981) (dubbed the first erotic motion picture ever filmed in Russia) and *Dominatrix Without Mercy* (1976) pointed at dark desires and sado-masochistic thrills that would really push boundaries for the time. Yet for some audience members, the actual films could be a disappointment when compared to what was teased in the poster – but that’s not to say all the grot flicks were tame...

“You could get enema tips from *Water Power*, where Jamie Gillis plays a Travis Bickle-esque malcontent who wanders into a New York brothel one night and witnesses another patron playing out an enema fantasy,” recommends Van Horne. “Gillis’ mind is blown and so he hits the streets to cleanse all the filthy, sinful bitches of their ‘vile humours’. There is also pissing in *Barbara Broadcast*, rape in *Anna Obsessed*, fisting in *Candy Strippers*, and a dog licking pussy in *Femmes DeSade*, to name a few examples...”

The lure of filthiness meant not everyone paid to watch these films because they were ‘cool’, →

On the Tenth Anniversary of 'DEEP THROAT'



"THEATRE AIRFLOW WAS A COMBAT BETWEEN URINE AND DISINFECTANT"

many men went along to simply 'rumple their foreskin', 'pull their pud' or 'batter their bishop'. "Some venues discouraged pervs but masturbation went on all the time, as did depravities like cruising, hooking, dealing," recall the *Sexytime* authors. "This 'audience participation' might be concentrated in one section like the balcony or the bathroom. Certainly not everyone came to XXX theaters to wank or score drugs. The 'upscale' Pussycat Theatres would occasionally sponsor red carpet premieres and meet-and-greets with porn stars Seka or Marilyn Chambers. But we basically remember these places as being gross: the airflow was a combat between urine and disinfectant, men around you smelling like gangbang. That's probably why we felt compelled to turn porn into an art school."

Today, these kitsch posters have become highly collectible works of art, and, says Boyreau, "a small, rabid group of 'post-porn' enthusiasts, mostly in the US, UK, Canada, France, Germany and Scandinavia" scour the globe for their appealing prizes. Some posters aren't very rare and can be bought for a few American dollars, such as *What's A Nice Girl Like You...?* (1971). At the opposite end of the spectrum, notorious classics such as *Deep Throat* (1972) and *Debbie Does Dallas* fetch thousands of dollars. But both Boyreau and Van Horne reckon that two of the most sought after posters are *New Wave Hookers* (1985) and *Taxi Girls* (1979) – for which there are reasons...

"*New Wave Hookers* went toxic when news broke that its star Traci Lords was underage," recounts Van Horne. "Many copies of the film

and poster were shredded, thus making the poster, seen in our book, particularly sought after today. And Cheryl Ladd of *Charlie's Angels* fame was shocked and appalled that her name and likeness were being used to market *Taxi Girls*. On most copies of that poster, Ladd's face and name are blacked out, but you can see the uncensored version in *Sexytime*."

If you love these posters and want to see a 'load' more, the glossy-paged, some might say stain-proof *Sexytime: The Post-Porn Rise Of The Pornoisneur* is just the sex tonic you need. The slick volume is out now, published by Fantagraphics Books. **18**

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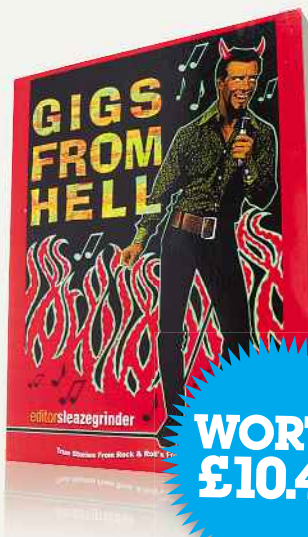
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CINEMA 96

DVD 100

MUSIC 106

GAMES 110

BOOKS 114

EUGH! DOG BREATH!

Down in the woods with *The Company Of Wolves* 100



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FILM

THE MAN WITH THE IRON FISTS

Martial arts mash-up is Tarantino's wet dream

OUT 7 DECEMBER

Take a beleaguered rural community in feudal China, stir in a heavy measure of sublimely executed ultra-violence, season with a dash of Hollywood superstardom and... bingo! You've got a premium kick-ass action adventure and a martial arts mash-up that Tarantino would be proud to put his name to. Co-written by *Hostel* sicko Eli Roth and directed by Wu-Tang Clan's RZA, this super-sharp blast of high kickin', spine snappin' action follows the fortunes of a ragtag band of warriors and assassins that descend on a remote Chinese village for a winner-takes-all battle over government gold. With its star turns by Russell Crowe and Lucy Liu, and an iron-knuckled blacksmith who creates outrageous weapons of death to keep the greedy invaders at bay, this big-budget celebration of brutality and bloodshed is the perfect antidote for the Christmas schmaltz that will soon begin to choke your local multiplex.





DVD

MONSTRO!

There must be something in the water...

OUT NOW

Writer / director Stuart Simpson wears his B-movie, grindcore colours proudly, and his affection for Russ Meyer is explicit in the film's opening sequence that finds three hellcats cruising in a huge 1960s motor. These vixens are on the run after slaughtering some thugs, and by chance a couple of local lads who come to help them.

Our heroines lie low in a dilapidated seaside town populated by cartoony locals, advising them to "stay out of the water". Repressed, virginal local girl Hannah seeks salvation through her new murderous chums, and becomes a key player when the monster from the deep finally rears its ugly head.

A no-budget homage to B-movies, *Monstro!* transcends its limitations.

MUSIC

SOUNDGARDEN

Back from the Superunknown and still Outshining

KING ANIMAL

OUT NOW



After reforming for some shows in 2010, hairy grungemeisters Soundgarden have finally done what all

fans hoped they would – recorded a brand new album, their first since 1996's so-so *Down On The Upside*.

Mixing up tempos and moods, this is vintage-sounding Soundgarden. Yet despite a very obvious lack of instant big hitters, it comes alive during its more sensitive, maudlin moments: 'Bones Of Birds' shimmers and haunts, while Kim Thayil's idiosyncratic guitar licking motors the impressionable 'Taree' – which is probably the closest this album has to a 'Black Hole Sun'.



GAME

GUARDIANS OF MIDDLE-EARTH

One game to rule them all

OUT 4 DECEMBER PS3, XBOX 360

You have to wonder what Tolkien would make of this; a riotous multiplayer online battler confectioned from the characters from his classic *Lord Of The Rings* saga. However, while *Guardians Of Middle-earth* is mostly about violence and bloodshed, the richness of the characters adds depth to the experience, and will

delight fans of Peter Jackson's barnstorming movies.

Though it may seem more suited to a PC (select a character from a choice of five classes, battle as a team of five to defeat your opponents over the network) *Guardians Of Middle-earth* has been designed especially for consoles, and is a bombastic experience to savour.



BOOK

AWAKENING: THE ART OF HALO 4

Alien-approved masterpieces from the future

PAUL DAVIES
OUT NOW



If you're looking for a guide that'll help you crack the astonishing new space shooter for Xbox 360, do not buy this book. If you're simply wishing to splatter your geeky love juices over some gorgeous sci-fi art,

buy this book! Teeming with stunning paintings, 3D models and behind-the-scenes sketches from 343 Industries' gaming masterpiece, *Awakening...* is probably the most striking gaming art book we've ever seen. But as one of the *Bizarre* team rightly pointed out: "This is *Halo* – even if it was filled with turds, it would still be awesome."

SIGHTSEERS

Next time somebody moans that you need to get out more, show them this and get back to your Xbox 360

OUT 30 NOVEMBER

YOU WANT WACKY? WELL, the latest from *Kill List* director Ben Wheatley comes on like *Natural Born Killers* for the caravanning set, and delivers wackiness in spades – albeit in a darkly subdued fashion.

The movie sees a Midlands couple trying to spice up their no-life lives and taking their relationship to the next level by heading off on a road trip to some of Britain's most uninteresting tourist spots. However, the lovers' plans take a detour when the boyfriend intentionally reverses over an objectionable litterbug. The consequence of the incident sees them embark on a tour of corpse-riddled carnage, wreaking vengeance on anyone who pisses them off.

Although Wheatley has already illustrated the fact that he has a fine eye for drama, with *Sightseers* he proves to also be a maestro of killer comedy. Granted, while this is partly due to the writing skills of Steve Oram and Alice Lowe (who also play the psychotic couple with evidently

unfettered glee), it's Wheatley's measured, low-key pacing and compelling visual bleakness that brings their script to life. The most surprising aspect of what he delivers, though, is that for all the cracking one-liners (such as the potentially pant-wetting "that's not my vagina!")

**LOW-KEY
PACING AND
COMPELLING
BLEAKNESS**

and undeniable brutality of the protagonists' casual violence, ultimately there's an underlying poignancy not usually seen in serial killer flicks.

This is one of the most hilarious films of 2012, and nails Wheatley as a filmmaker whose range currently appears limitless. File under 'N' for 'nihilistically delightful'. **Billy Chainsaw**



THE **BEST NEW FILMS** COMING
TO A BIG DARK ROOM NEAR YOU

THE
SQUEALER



**MORE FILMS
THIS WAY!**

RISE OF THE GUARDIANS

Don't stop believing!

OUT 30 NOVEMBER

SANTA CLAUS, THE TOOTH FAIRY, the Sandman, Jack Frost and the Easter Bunny... now that's what *Bizarre* calls a stellar cast. These unlikely heroes – dubbed the Guardians – are the Earth's last line of defence against the dastardly Pitch, who wants to take over the world for his own nefarious purposes (eternal darkness and nightmares, no less...). And to achieve this, the shadowy villain wants the children of the world to stop believing in their fairy tale heroes, which are all that stand between him and his fantasy of perpetual night.

As you'd expect from a Dreamworks animated feature, *Rise Of The Guardians* is a lavish, state-of-the-art production, brought to life by voice talent that includes Alec Baldwin, Jude Law, Isla Fisher and Hugh Jackman. And while this is Peter Ramsey's first time in the director's chair, he creates a magical, mystical visual universe, full of sublimely crafted highlights that help create a lavish, uplifting twist on the classic good versus evil fable.



CRAWLSPACE

Neighbours star in
claustrophobic horror

OUT NOW

WHEN AN AUSTRALIAN SPECIAL

forces unit infiltrates a top secret underground facility to investigate what the hell has gone wrong down there, they discover something more sinister than they'd ever expected. Writer and director Justin Dix – a former 'droid unit technician' on George Lucas' execrable *Star Wars* prequels – coaxes superb performances out of his ensemble cast, and there's plenty of suspense, stylish shocks and human drama among the fear and stifling claustrophobia. And with a guest appearance from *Neighbours* star Bridget Neval, this antipodean fright flick manages to sweeten its scares with a generous sprinkle of eye candy.



GREMLINS

Get out of my kitchen!

OUT 7 DECEMBER

IF YOU'VE NEVER SEEN THIS

exhilarating slice of Christmas cinema – with a seam of darkness that earned the film a 15-certificate, despite super-cute looks – this re-release is a must.

From the off, *Gremlins* makes it abundantly clear that there are three fundamental rules you shouldn't break when caring for a cute creature called a Mogwai – keep it out of sunlight, don't get it wet, and don't feed it after

midnight. Of course, it's only a matter of time before these basic rules are shot to shit, in turn unleashing a plague of gnarly critters on small-town America and ensuring that viewers never look at a microwave or kitchen blender the same ever again.

Once the titular gremlins are at large, Joe Dante's seasonal classic becomes a riot of evil and a thrill-ride that doesn't let-up until the end credits roll. And with plenty of subtle B-movie references to enjoy, pre-CG puppetry and engaging human performances, *Gremlins* is a warm nostalgic treat... with teeth!

WHATEVER HAPPENED TO BABY JANE?

Sibling rivalry? Sibling war, more like

OUT 14 DECEMBER

THE WORDS 'CLASSIC' AND

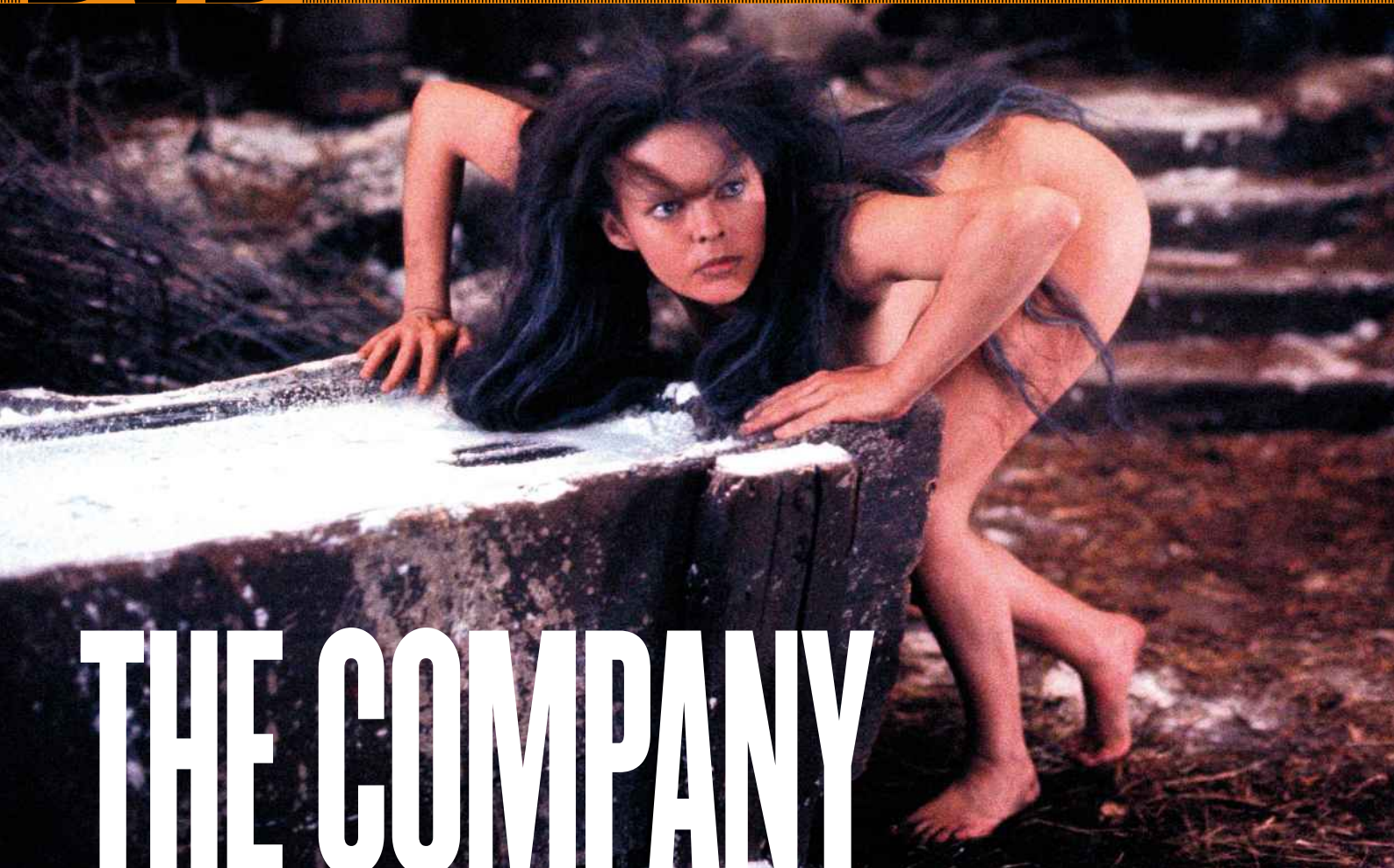
'masterpiece' are overused, but they are righteously applied to director Robert Aldrich's 1962 tour de force.

The film tracks the claustrophobic and acidic relationship between two reclusive, ageing performers – the paraplegic film actress Blanche (Joan Crawford) and stage star 'Baby' Jane (Bette Davis) Hudson – as they joylessly

see out their twilight years in their decaying mansion.

The focus for this dysfunctional relationship is Jane's boiling jealousy, and the control she enjoys over her more talented disabled sister. This is a tale of disintegration, corrosion and the destructive effects of that jealousy on Jane's mind. Towering performances and a shocking twist make this a film you will never forget.





THE COMPANY OF WOLVES

Neil Jordan's take on lycanthropy occasionally fluffs its lines, but remains a great example of 1980s horror

OUT NOW

LOOSELY BASED ON OF BRITISH

author Angela Carter's sexual re-workings of dark fairy tales, this often-surreal version of *Little Red Riding Hood* is quite unlike any werewolf movie you've ever seen.

Steeped in metaphor that concentrates on physical and mental rights of passage, *The Company Of Wolves* revolves around the fevered dreams of a pubescent girl. But rather than playing as a straight narrative, the brooding movie is delivered as a series of strange vignettes, relayed as warnings to the scarlet-hooded teen by her worldly-wise granny.

While some viewers may find the film a little wooden and underwhelming in the acting department, there's plenty of cracking set pieces to make up for

any human-plank shortcomings.

The tale's hardly begun when the first trip into weirdsville sees the troubled teen launched into a nightmarish landscape where she's terrorised by oversized toys and a pack of ravenous, fiery-eyed wolves. But as good as the sequence is, it eventually gets trumped by a gruesome, flesh-tearing transformation that's like something from Joe Dante's fright-flick classic *The Howling*. There's a humour too, such as the banquet scene where a bunch of rich bastards reveal their true colours.

Although now almost three decades old, *Interview With A Vampire* director Neil Jordan's first foray into the realm of horror cinema still possesses plenty for genre fans to sink their teeth into. **Billy Chainsaw**





PLENTY FOR
GENRE FANS
TO SINK THEIR
TEETH INTO



MORE DVDS
THIS WAY!

DVD PREVIEW

TONGUE IN HAIRY
CHEEK TAKE ON
THE SPANISH
WEREWOLF
TRADITION



ATTACK OF THE WEREWOLVES

Hungry like the wolf!

OUT NOW

WHEN SUCCESSFUL WRITER

Tomas Marino is summoned to his home village in Galicia, Spain, he expects that the locals want to celebrate his authorial success. But what Marino doesn't realise is that he's to become a human sacrifice and neutralise a ferocious werewolf curse that's plagued the village for over 100 years. We all make mistakes.

Director Juan Martínez Moreno has fun with his lycanthropic romp, offering a tongue-in-hairy-cheek take

on the Spanish werewolf tradition, which is more lustful than other lycanthrope legends around the world. And while the visual effects are deliciously old school, this hokiness adds considerable charm to the director's unique take on the genre, and makes *Attack* more engaging than other more earnest werewolf flicks.

For gorehounds there's plenty of splatter to get your blood pumping, but it's the cracking jokes and lupine laughs you'll enjoy most. European horror at its campy best.



SICK: THE LIFE & DEATH OF BOB FLANAGAN, SUPERMASOCHIST

Do I really want to hurt me?

OUT NOW

Performance artist Bob Flanagan amplified life to make art. A victim of cystic fibrosis, Flanagan had a unique insight on agony that he used to shape his shocking shows, which heaped pain-upon-pain to demonstrate how he refused to be dominated by that which he couldn't control for himself. A masochist from an early age, Flanagan embraced discomfort, and made it a necessary part of his everyday life. This documentary chronicles the final years of Flanagan's life, right up to his death in 1996. Perhaps not surprisingly, *Sick* isn't easy viewing, and Bob's hardcore, full-on pain junkie performances are certainly not for the squeamish. But beneath the bleakness lurks a philosophical parable about one man's battle to control the forces that threaten to overcome him.



KOTOKO

But I made up my mind, I'm keeping my baby

OUT NOW

DIRECTOR SHINYA TSUKAMOTO'S

Kotoko is the tale of a single mum's spiral into full-on craziness. Convinced that there are sinister threats to her newborn child everywhere she looks, Kotoko begins self-harming and cutting herself with razors in a desperate attempt to confirm what's real and

what isn't. Despite her best efforts, Kotoko's child is taken from her, and given to her sister to raise in a rural idyll. An alarmingly vivid essay on one woman's descent into madness, *Kotoko* doesn't offer any answers or justification for its shocks. Instead, this is compelling beauty and pain from a master of Japanese cinema.

APARTMENT 143

Who you gonna call?

OUT NOW

WHAT'S THIS...? STRANGE

phenomena in a seemingly normal flat? Unexplained hauntings that have followed the perplexed residents from their previous home? A teen in trouble? There's only one thing for it – send in the high-tech paranormal investigators!

Apartment 143 is a worthy addition to the 'there's something in the house' genre, and deviates from the norm with a sharp script that was meticulously researched to offer lots of natural – and possibly supernatural – explanations of the phenomena encountered. It's this considered deference to the rational that lifts *Apartment 143* out of the paranormal bunker containing other films that play with similar themes, its parapsychological detective work enhancing the experience and adding a stylishly scary layer of believability.



REAL **HORROR** SHOW!



BILLY CHAINSAW

THIS
MONTH:
**DEAR GOD
NO!**

All the latest news from *Bizarre's* free film club, CUT!

“To bring new readers bang up to speed... for more than two years, thanks to the hallowed magazine you are currently reading, I have been organising and hosting a free film club called CUT! It's a monthly affair that takes place in the dimly lit, vaguely dungeon-esque confines of London's Horse Hospital – which in Victorian times is where sick nags were carted off to, to be operated on. Hey, the gaff's still got its original cobble-stoned floors and gullies down which the equine blood would drain out of the room and into the drains. Which makes it the perfect place for screening the most horrifying, unusual, violent, and downright arty movies doing the rounds. Everything we screen is an exclusive preview of a yet-to-be released flick, and we throw in a free beverage – alcoholic or soft – to sup during your retinal assault. Imagine sitting a huge living room with a bunch of

your mates watching films on a fuck-off huge screen... that, in essence is the CUT! experience.

“When we got word out that our next presentation was going to be writer / director James Bickert's *Dear God No!*, the guest-list requests went off the scale. But, hey, I figured that'd be the case, seeing as how it's such a badass orgy of bikers, babes and Bigfoot. Yes, in case you're wondering, you did read right – bloody Bigfoot! And let me tell you, those who made it through the door proved to be one of the liveliest, most verbal audiences in CUT! history. Which is how we like it, because we sure as shit ain't no chin-scratching cinephile society.

“Anyway, cutting to the gas-guzzling, hot-lead peppered chase: the chaos revolves around The Impalers, an outlaw biker gang whose sole purpose in life is to rape and murder everything in their path – while consuming copious amounts of drugs and

alcohol, of course. After having a blood-drenched run-in with a rival club, they end up hiding out in a secluded cabin owned by a nutty professor who's neck-deep in weird experiments. Continuing their reign of depravity with the cabin's occupants, as a direct result of the prof's bizarre business, our boys in denim and leather find themselves flung into a living nightmare – and staring the Grim Reaper in the face.

“Ultimately, this is a bona fide flashback to a time when some directors simply set out to piss off as many punters as possible. But that's a major part of their twisted charm; and why, contrary to its disturbing imagery, *Dear God No!* is one hell of a fun ride.

***Dear God No!* will be released in early 2013**

”

IF YOU LIKE **DEAR GOD NO!** YOU MIGHT LIKE **THE GLORY STOMPERS (1967)**

This impure slice of drive-in biker trash stars a pre-*Easy Rider* Dennis Hopper as Chino, the nutso leader of The Black Souls MC who seriously batters the leader of The Glory Stompers. Leaving him for dead, Chino kidnaps his old lady intent on selling her on the Mexican white slave market. Naturally, the rival biker dude's not dead, so it's vengeful payback time. What the story lacks in imagination, it makes up for by belting along at a decent pace and delivering plenty of boozy, druggy, biker orgy shenanigans – and obligatory naked chick action too.



WHO'S THIS?

Billy Chainsaw is *Bizarre's* Film And DVD Editor, and he also runs our regular FREE film club in London, CUT! (cast your eyes right to see what sick treats Billy has in store at the next screening).

BIZARRE presents

A FREE
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CUT!

WHEN?

THURS 20 DECEMBER 2012
7.30PM - 10.30PM
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WHERE?

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NEAREST TUBE RUSSELL SQUARE

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ENTRY WILL BE STRICTLY LIMITED
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THERE WILL BE SEATS ON THE NIGHT, BUT THESE
WILL BE ALLOCATED ON A FIRST COME,
FIRST SERVED BASIS. **DON'T BE LATE!**

HOSTED BY
BILLY CHAINSAW
BIZARRE FILM EDITOR

"A TWISTED,
ULTRAVIOLENT
NIGHTMARE!"

★★★★



the helpers

**THE
HELPERS**

DVD RELEASE DATE:
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SEE IT FIRST
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MUSIC

THE **BEST NEW SOUNDS**
REVERBERATING TOWARDS YOU

SATAN'S WRATH

Unholy Greek warriors thrashing like the 80s never left

GALLOPING BLASPHEMY

OUT NOW



When the drilled riffs rupture forth from this debut like some kind of demonic uprising occurring in your own abode, those left standing will hail "fuck yeah, *Hell Awaits*-era Slayer!" or "Venom with decent production!" From Danazoglou's rapacious gargling to the strangled guitar lead raising 1980s hell all over the park, you daren't question how serious these Greek blasphemers are – you wouldn't want to know!

Stephen Daultrey

Q&A TAS DANAZOGLU – VOCALS,

Are you the most satanic band ever?

It depends what you mean by 'satanic'. Loads of bands say they're satanic just because they've read a witchcraft book, which was printed last year and is filled with mumbo jumbo, and they only read it in the first place because they're depressed after failing their exams or discovering that their girlfriend has left. Then they go on MySpace to see if Fenriz [of Norwegian black metallers Darkthrone] has approved their demo, which I doubt he has. Well, this we ain't! Instead, we're the worst scumbags on earth, breaking every known law to society. We're violent and have vomit for blood, so yeah, we *are* the most satanic band around. I'm not even going to mention my collection of black magic books and satanic paraphernalia. I'd need a separate interview for that.

Your label Metal Blade claims that you own 13 satanic covens across the world, and that you conduct "hideous Sabbaths". What goes on?

Well, apart from the orgies and human sacrifices, there's really nothing that extraordinary. We use necromantical rites to speak with the dead, and then we evoke the Master, who appears in the form of the black goat. We kiss his ass and he kisses ours. Then we just do

photographer took snaps of us. When we had finished, a female caretaker came over and asked if we were shooting professional pictures. At this point I was wearing 3,000 bullets and 6,000 spikes. I said we weren't and she replied, "Thank God, because you know, people make all sorts of horrible things here and post them on Facebook." To which I replied with a calm voice, "Don't worry, we don't have a Facebook." Haha, fucking bitch!

Your debut album sounds like early Slayer, Possessed and sped-up Venom. Are you heavily influenced by 1980s thrash and black metal?

I grew up with 1980s metal, and to this day I still only listen to bands like Slayer, Possessed, Mercyful Fate, Venom, Celtic Frost, Bathory, Saint Vitus, Candlemass and Pentagram. I even missed all the 90s black metal scene, but from what I know, there were very few remarkable bands from this era, maybe Mayhem, Darkthrone, Immortal, Dissection and Nifelheim, but I wouldn't really know...

What do you feel about Slayer singer Tom Araya being Catholic?

It's hypocritical. It's like, "I believe in Jesus, but let me make a few bucks playing 'Necrophiliac' and 'The Antichrist'." It's absurd! But the worst comes from their guitarist Kerry King

"WE'RE BREAKING EVERY KNOWN LAW TO SOCIETY"

boring things like hold black mass, although the most hideous thing we always do is play a Mastodon record. I mean, it's horrible...

It sounds like you guys all lead pretty full-on satanic lifestyles...

Yes, of course, we sacrifice children to Satan, rape virgins and obey the commands of our Lord Satan at all times. Apart from that, I have listened exclusively to satanic metal since 1983.

Have you ever burned inverted crosses onto your forehead like Glen Benton from Decide?

I've got inverted crosses tattooed on me, which is far stronger and more powerful than a burn that nobody can see. I've also got satanic symbols tattooed on my forehead. Is this a competition? Do I win something? Satan doesn't care about this. He wants your soul, not your body.

So what's the most blasphemous thing you've ever done, then?

I'm not sure, but a few weeks ago, we did a magazine shoot in (London's) Highgate Cemetery without permission. I broke a cross from a tomb, and inverted it while the

with statements like System Of A Down are the best band, and shit like that. I mean, System Of A Down? I'm wearing a Slaytanic patch [Slayer's fan club] and I always will, but c'mon...

Does scary shit ever happen at your gigs?

It did in my previous bands, but usually just amps burning, promoters losing their mind and drunk drummers falling off their stool. The really scary thing is meeting members of other bands. They're normally a bunch of retards.

Considering that Greece invented the Olympics, are you disappointed that they don't win many medals?

Fuck the Olympics. Fuck football. Fuck basketball. Fuck tennis. Fuck all sports. And fuck Greece too, although Ancient Greece is another thing altogether. I will accept golf though because the guys from Iron Maiden like golf. Ooh, I forgot, Steve Harris plays football. In that case I have to like football too. That's it though.

So if you could invent your own spell, what would it do?

To stop doing stupid interviews like this one.

MORE NEW SHIT!

Other Bizarre must-hears

JEHST KINGDOM OF FEAR



OUT NOW

English rapper Jehst oversees this concept album inspired by the paranoid genius of

gonzo scribe Hunter S Thompson (yeah, original or what?) meaning it's all spangled-out observations, warped hallucinations and five-star hotel trashing. The psychedelic instrumentation adds desert ambience though, and 'Live Without Love', with its soul-funk sample, is truly brilliant.

THE HICKEY UNDERWORLD I'M UNDER THE HOUSE, I'M DYING



OUT NOW

As well as placing it smugly behind (arguably) the year's best cover, these

Belgian scuzzballs have snuck in a couple of gems for their chaotic second album. 'Whistling' makes you want to wade into the middle of a dancefloor, all cocksure, and politely punch people in the face, while trance-like 'The Frog' features a suggestive, invocative lyric about orgasms. Catchy.

AMENRA MASS V



OUT 26 NOVEMBER

Until days ago we were unaware that there existed a falsetto 'extreme metal' gargle,

but Amenra frontman Colin H van Eckhout howls like his nutsacks are being slowly mangled beneath a combine harvester. The four lengthy tracks here are a cross between Godspeed You! Black Emperor and a radioactive swamp monster scaring the shit out of a fishing trawler.

DEATHLINE NOVA



OUT 26 NOVEMBER

London duo Deathline are the sort of self-consciously cool derivatives that Noel

Fielding would have once wanted to cameo on his *Mighty Boosh* telly show. All throbbing, phallic guitar lines, dirty electronica and moody, telephone-line vocals, they'll probably want this record to be a big success solely to afford some mega-expensive leather jackets or something.

MUSIC

THE **BEST NEW SOUNDS**
REVERBERATING TOWARDS YOU

BAD BRAINS

Spreading love and joy
with the hardcore icon's
original foursome





Q&A DARRYL JENIFER - BASSIST

Bit of an arse-kissing question to begin with: Bad Brains are musical innovators extraordinaire and everyone loves you from Prince to Henry Rollins. What about that?

Being a spiritual guy, I see our music as the work of the Great Spirit. I take no plaudits for that. We're vehicles for His message. When people say they love the Bad Brains, they're really saying, "Well, ain't that a great piece of work that the Great Spirit did with this musical band". He works in mysterious ways. Bad Brains are one of those mysterious ways.

Is that why there's so much love on your new album *Into The Future*?

You have titles like 'Earnest Love', 'Jah Love' and 'Rub A Dub Love'...

We love to love. Even though our mission was to come out in 1979 as some black dudes from Washington DC and experiment with music, all our albums are about peace, humanity, the youth struggle and moving forward. Nothing's changed about that.

As always, you've infused your punk with numerous styles on the new album, including reggae...

You're actually one of the few people who have said anything about the new record. I've been making these records for so long and loving being part of it that I don't know if people are listening

remember we're still struggling DIY artists and they should respect us expanding our brains and not question why we're trying to sell sauces...

Fire Burn Babylon Hardcore Hot Sauce is a cool name. You released a solo album, which was going to be called *Sacred Love Meets Black Vova Under The Irish Moss*. Why did you not use it?

(Laughs) Well it got changed to *In Search Of Black Judas*. Those words are all part of the imaginative menagerie in my mind.

Can you regal a crazy punk rock story that has happened to you?

Come on, you don't want rock'n'roll stories in *Bizarre*. That's corny!

(Laughs) I do remember some kid spitting in my face in London many years ago. And I had to jump offstage and smack him around. That's something! I don't know if the kid was saying that I was good or bad...

'Gobbing' was very fashionable among the British punk movement in the late 1970s and 80s. There's a chance that he liked you.

It was confusing. We were part of that movement, but our message wasn't violent. It wasn't about spitting and bitching about the Queen and that shit, although we did bitch a bit about Ronald Reagan. Our music was a youth

"WE LOVE TO LOVE. NOTHING HAS CHANGED ABOUT THAT"

to them. People either love us or it's not their shit. But I'll give you an insight: on this album I wanted it to speak to our black roots and our brothers from DC. We've messed around with R'n'B and 1970s soul. We've got all the styles that the Great Spirit put out there.

Given your status in punk, what do you feel about Iggy Pop and Johnny Rotten advertising car insurance and butter in the UK?

Unfortunately that's who you are when you become popular. Johnny Rotten is Johnny fucking Rotten no matter what he says or does, so if Subway come up and ask him to pitch a fucking Turkey Sub 'cos he's Johnny Rotten and he's 60 years old, what's he gonna tell them? "Fuck off, I'm a punk?" I'm sure the money's good, but I don't think he has a money problem. Anyway Doc (Dr Know - guitarist) and I are launching a hot sauce. It's called Bad Brains Fire Burn Babylon Hardcore Hot Sauce. You'll be able to buy that off our website.

Creating your own food product is a bit different to being paid to advertise Country Life butter.

Well that's true. And people have gotta

music about PMA (positive mental attitude) rebelling against hair metal bands and shit like that.

Don't you think the Bad Brains would make a great film?

Yeah, I even have an idea for a script in my head. It's like a Harrison Ford type of movie, but it has a very deep concept. It starts with John Lennon, Bob Marley and Jimi Hendrix. Then it gets into our era of the 1980s, from us bitching about Reagan, and being black and from DC and having the power that we were starting to have over the youth. I can't reveal anything more about it now.

Will it get made?

If it's meant to be made, then it will. As far as me being the troubadour to go out and make that happen, I need divine guidance. I don't function through mankind and the self, I function through the spiritual and cosmic world.

Let's hope you find that guidance. We'd love to see it.

Thanks, brother. And stay crazy in that *Bizarre* magazine of yours. It kinda scares me, you know...

INTO THE FUTURE

OUT NOW



Despite their heritage as hardcore punk progenitors, Bad Brains were also remarkably different from their peers: four Rastafarians who shredded guitar, embraced reggae, dub and fusion and promoted positivity. Featuring the band's classic line-up of HR on vocals, the group's self-produced eighth album unites menacing metal riffery with hot buttered soul, creating an exotic attack few other bands are close to capable of. **Stephen Daultrey**

GAMES PREVIEW

FAR CRY 3

In the jungle, the mighty jungle...

OUT 30 NOVEMBER, PC, PS3, XBOX 360

AN EPIC SURVIVAL SHOOTER THAT

audaciously steals elements from your favourite role-playing games, *Far Cry 3* is a bloodthirsty delight that gives you plenty to think about.

Dropping players into the shoes of Jason Brody, whose holiday on tropical Hook Island goes belly up and descends into deadly battle with murderous invaders, *Far Cry 3* is all about developing Brody's character so that he can take on bigger challenges. Along the way this involves teaming up with the island locals,

known as the Rakyat people, to take control of the game's virtual paradise.

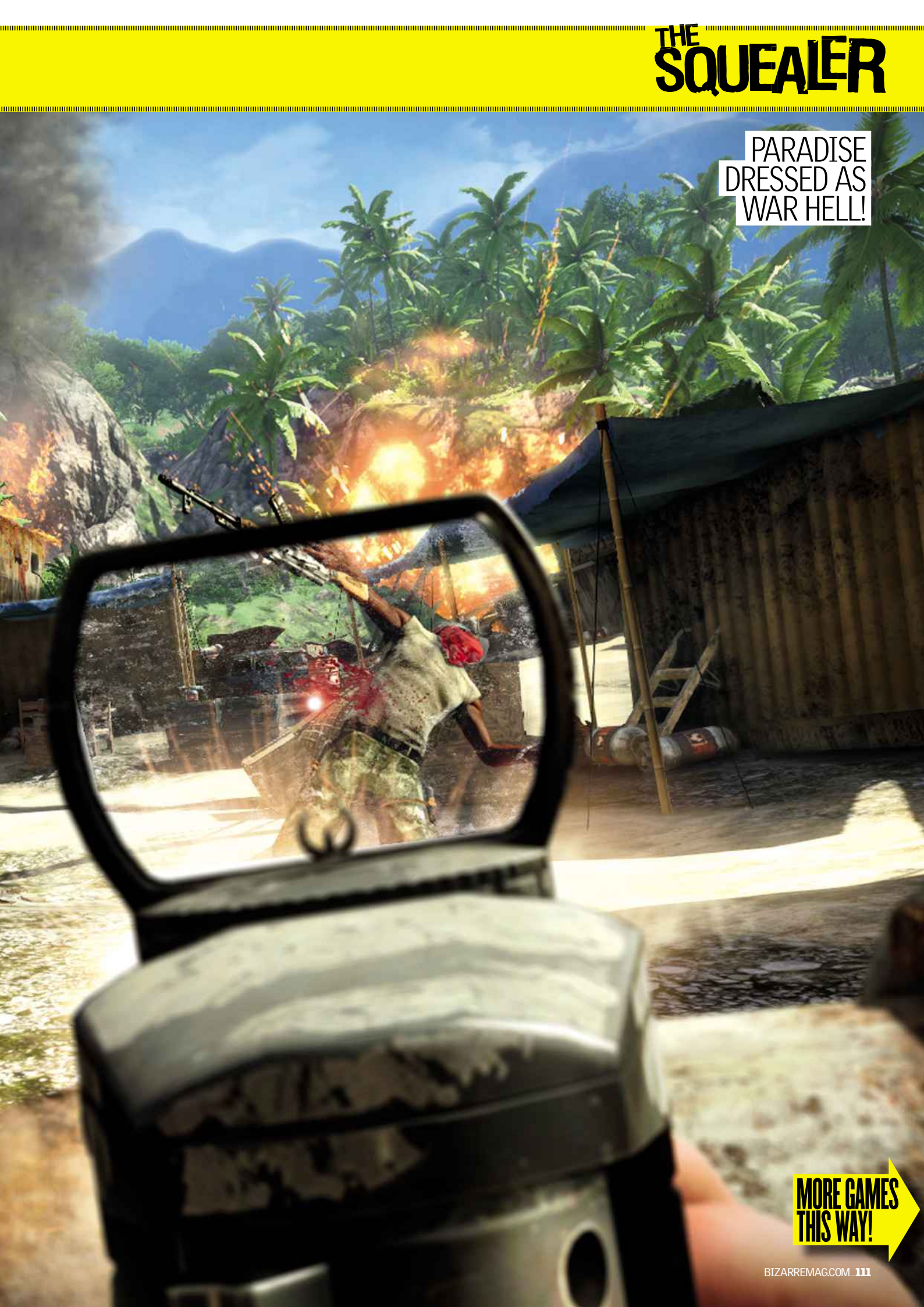
Uniquely for a first-person shooter, *Far Cry 3* isn't all about blood and bullets, and instead challenges players to use their grey matter and collect the correct items to re-acquire territory on Hook Island. And as much of the island's flora and fauna is impressively realistic, and can be used for your own purposes and turned against the interlopers, this makes for a deep, engaging experience that's an exhilarating alternative to most balls-out blasters.

After Brody liberates ransacked Rakyat villages, he can buy items in the local shops, and purchase a greater array of weaponry to help fight the good fight. But even as he grows in power, success in *Far Cry 3* still rests on the player's ability to interpret the challenges ahead, and adapt strategy, techniques and relationships with the islanders to stay one step ahead of the villains.

A bold and ambitious game that develops everything that was great about its predecessors, *Far Cry 3* will take you to paradise!

THE SQUEALER

PARADISE
DRESSED AS
WAR HELL!



MORE GAMES
THIS WAY!

GAMES PREVIEWS

TANK! TANK! TANK!

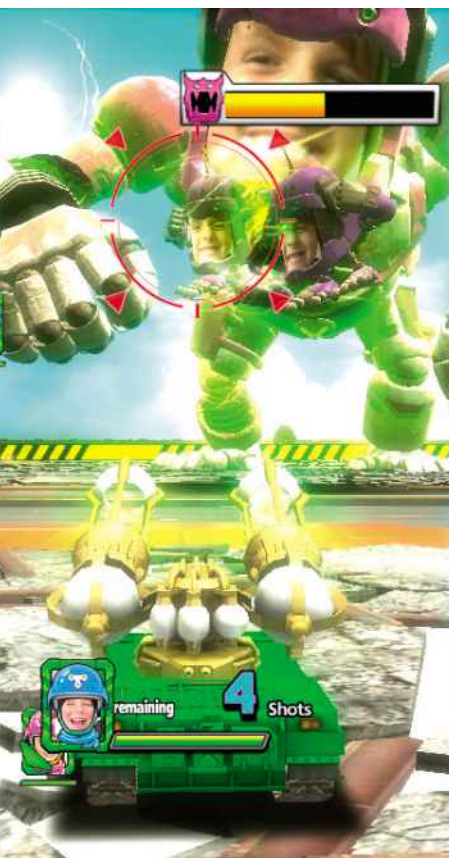
So good, they named it thrice

OUT 30 NOVEMBER, WII U

A NOISY, COLOURFUL SHOOT 'EM UP that's deliciously straightforward to play, *Tank! Tank! Tank!* is a natural evolution of the popular Namco arcade blaster for

Nintendo's new console. Featuring explosive missions where you must destroy giant spiders and dragons with your chums or AI buddies against the clock, and free-for-all deathmatch modes

where you can blast everyone and everything into oblivion, this is *Bizarre's* choice as the best Wii U launch game. And you can even customise your tank with your own face – ace!



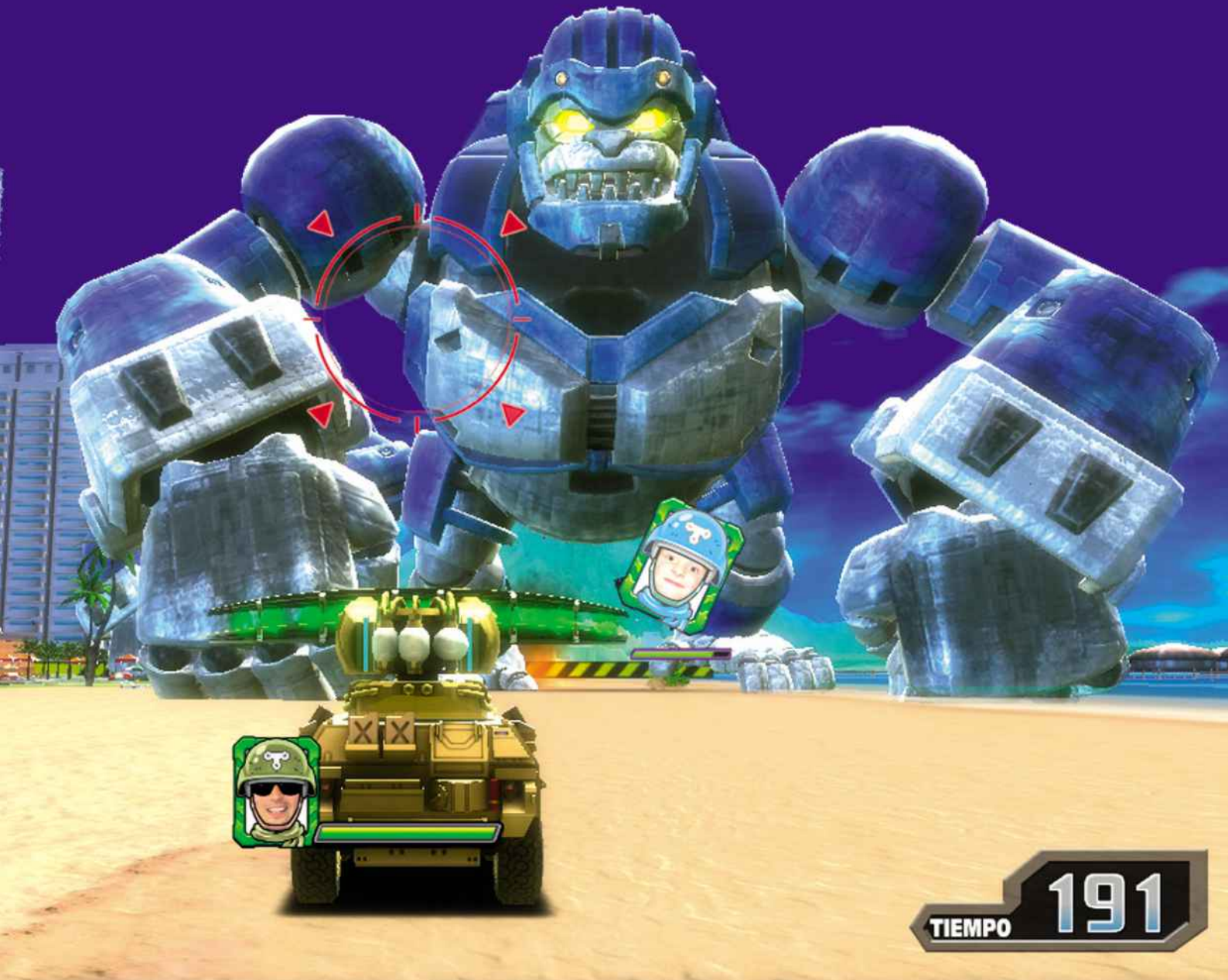
RISE OF THE GUARDIANS

Fairy tale fantasy adventure

OUT 23 NOVEMBER, XBOX 360, PS3, WII

PLAYING AS ONE OF THE ICONIC childhood fantasy figures from the latest Dreamworks animated epic, *Rise Of The Guardians* offers magical action and adventure aplenty. Playing as North (basically Santa Claus), Tooth (as in the Tooth Fairy), Bunnymund (AKA Easter Bunny), the Sandman or Jack Frost, players are thrust into a battle to save the world from dastardly Stitch's plan for eternal darkness and nightmares. To succeed, you must discover power-ups, new skills and hidden realms that'll help you save the children of the world from certain doom, and protect their beliefs and imagination. Awww, bless...





TEKKEN TAG TOURNAMENT 2 WII U EDITION

To Wii, to U

OUT 30 NOVEMBER, WII U

AS IF THIS EXPLOSIVE BRAWLER wasn't exciting enough, the *Wii U Edition* brings a host of exclusive features that enhance the copious joys of the original game. For starters there's the 'Tekken Ball' minigame, in which you punch or kick a ball into your opponent, and is an hilarious alternative to the main game's ferocious fisticuffs. There's also an exclusive 'Mushroom Battle' mode, which lets you harvest mushrooms and make your brawler larger or smaller as the battle unfolds. Best of all are the exclusive Nintendo-themed costumes, allowing you to dress your *Tekken* heroes as Mario, Link, Star Fox and other gaming legends.



PLAYBOY'S GREATEST COVERS

Investigating the allure of the high-brow 'grot-cum-lifestyle' mag

DAMON BROWN
OUT NOW



IN 1953, A YOUNG entrepreneur named Hugh Hefner, also a former *Esquire* journo, had an idea that he thought might make a few bob: he acquired a teeny bank loan, flogged some stocks (business ones, not medieval torture equipment), and used the proceeds to snap up some saucy pics of Marilyn Monroe. And thus, the institution that we now know as *Playboy* was born.

The first issue of the mag, originally to be called *Stag Party*, proved a hit. By the end of the decade it had hit a readership of one-million randy readers. Delivering breaking interviews with cultural icons such as Fidel Castro and John Lennon, movement-defining art and fiction (Salvador Dali and Andy Warhol both contributed) and yeah, okay, nudey shoots of female celebrities and models, it exploded open sexual barriers and encouraged readers to expand their minds. Some may say it's had the most cultural impact of any publication in the last 100 years. And really, there can't be too many who'd argue against such a bold declaration.

This weighty hard-backer compiles Hefner's 200 favourite covers, plus

a few tasty inside snaps from iconic shoots. Regular *Playboy* penman Damon Brown provides running art critique, history and nostalgia. Pamela Anderson – the bronzed, big-bapped goddess who's fronted *Playboy* more than anyone else – offers a foreword, mentioning "my breasts" only once. But for all its graceful retrospect and analysis, nothing can quite beat the thrill of flicking through and gawking at the stars that have graced its hallowed covers through the decades: Ronald Reagan's daughter Patti Davis, Dita Von Teese, Marge Simpson, Ginger Spice, and, er, Dan Coneheads Aykroyd. Although there are a squillion *Playboy* books out there, this is still a grand coffee-table pick-me-up that offers a bit more content than its simple title suggests. Get a copy now. You'll be hooked!

Stephen Daultrey



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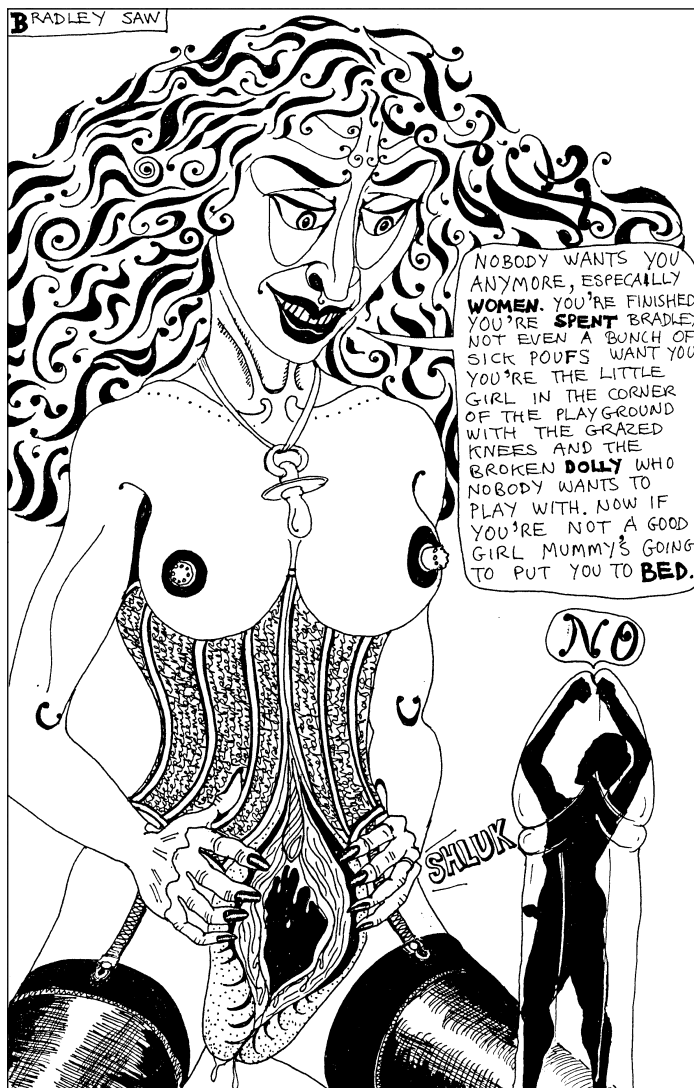
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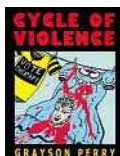
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CYCLE OF VIOLENCE

Transvestite artist revisits traumatic past

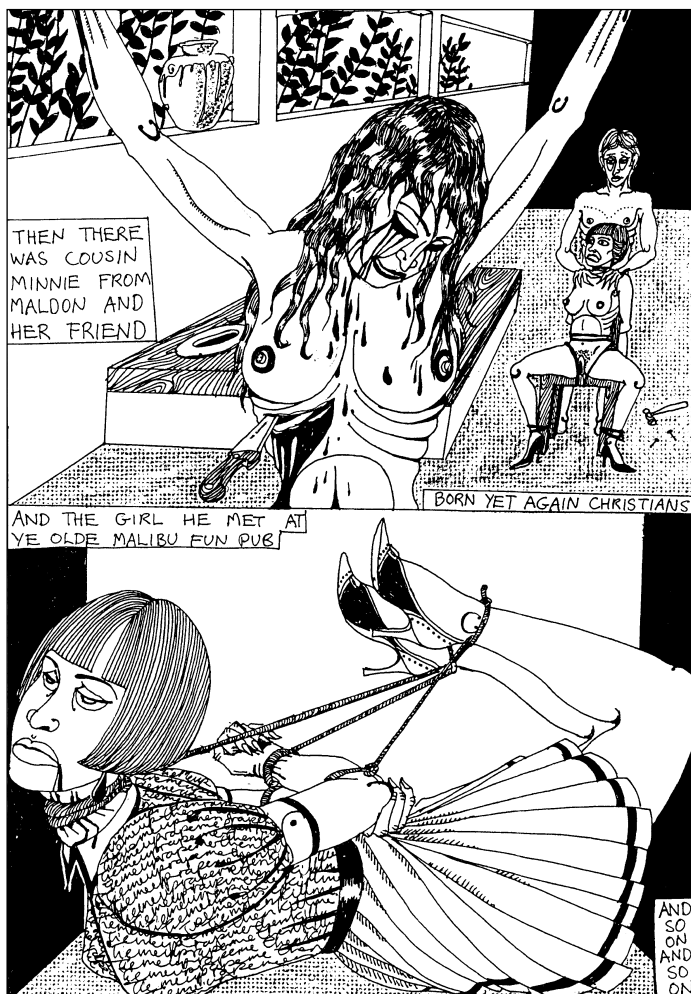


GRAYSON PERRY
OUT NOW



THE TURNER PRIZE-winning artist Grayson Perry originally penned this disturbed graphic novel back in 1992, facing up to a few anxieties left over from childhood. Set in a green near-future, where environmental problems have been

extinguished, it follows a champion road cyclist who embarks on a female killing spree after his obnoxious dead mum invades his head. A self-confessed cross-dresser in real-life, Perry's tale incorporates bondage and transvestism. Only 100 copies were released in 1992. This uncorrected 'full' release is in more plentiful supply and makes for a swift but shocking and compelling character study.



PICTURES: ATLAS PRESS

SUPERCROOKS

Heists on holiday...

MARK MILLAR & LEINIL YU
OUT NOW



THIS IS A VIOLENT, funny, wisecracking tale about a gang of 'superhuman' crooks, who jet off to sunny Spain in order to execute "the greatest heist of all time" without interference from pesky superheroes (heroes only seem to bother with saving America, it seems). Featuring the eyeball-slapping art of Leinil Francis Yu, exploits unfold like a cross between *Ocean's Eleven*, *Reservoir Dogs* and *X-Men*.



PICTURES: TITAN BOOKS

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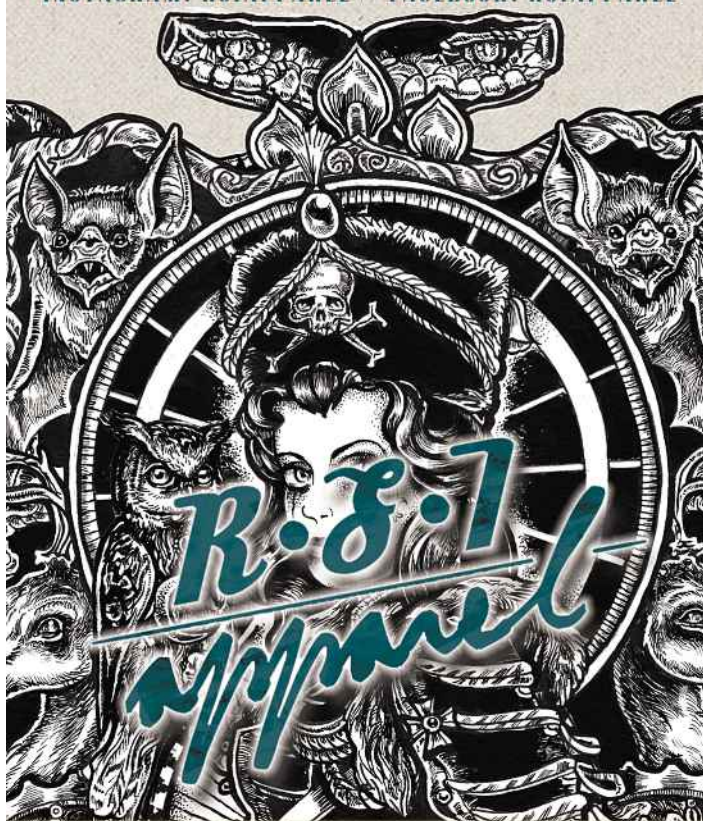
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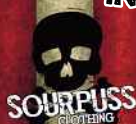
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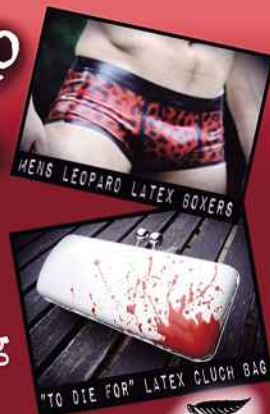
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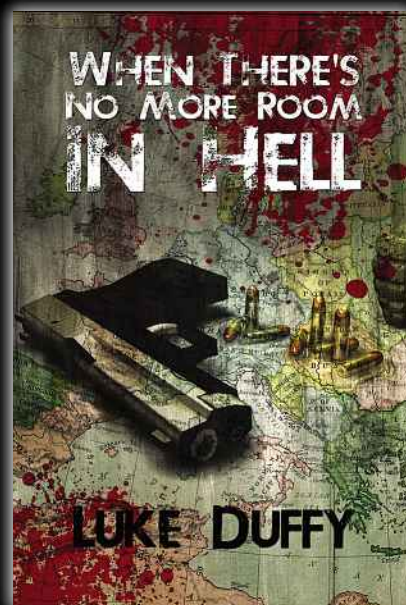
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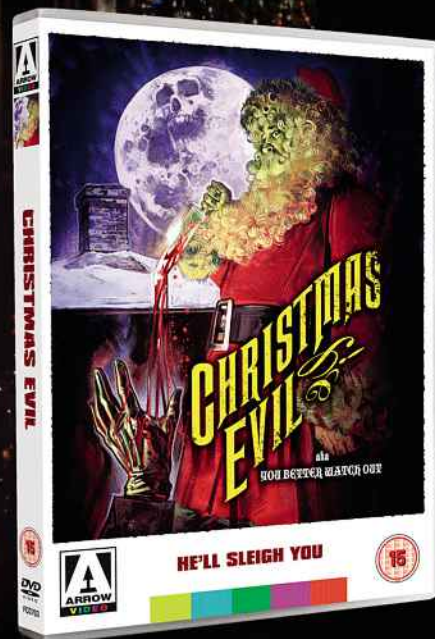
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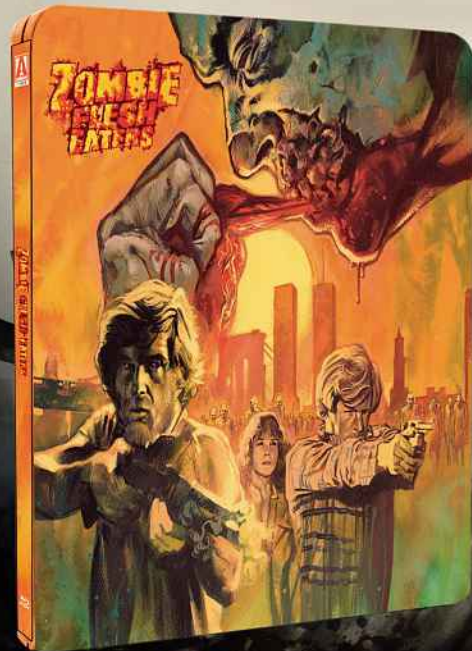
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